श्रीवेंकटेशो विजयते.

THE

RITU-SAMHÂRA

OF

KÂLIDÂSA.

Edited with a Sanskrit Commentary (the Balabodhini)

BY

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AND

An Introduction, Notes (critical and explanatory) and Appendices

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PREFACE

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NO apology we believe is needed for presenting to the Sanskrit public this edition of Kalidasa's *Ritu Samhara* for as far as we know no edition of the type that we are publishing exists at present. This edition is mainly intended for the University student who will find in it everything that he is expected to know. In the notes numerous quotations have been given with a view to excite the student's curiosity and induce him to read something more than what is prescribed for his examination. We have not given a separate translation of the verses in the text as is the fashion to do so in such editions for two reasons. First our notes are too exhaustive to require a separate translation for the proper understanding and appreciation of the poem and secondly a separate translation generally tempts the student to make it by heart which is a thing a student ought never to do. If this edition helps the student in understanding the first work of the greatest of Indian poets and in appreciating what beauties are contained therein we shall feel our efforts amply rewarded.

Being quite unfamiliar to the task of correcting proof sheets we found ourselves in a hopelessly desparate condition when sheet after sheet teeming with misprints was sent to us for correction. We have tried our best to correct almost all the errors but we know some have still remained uncorrected. This was due to the fact that we had to see the book through the press as quickly as possible in order to publish it in time and that the mischiefs of the Printer's Devil have a curious tendency of successfully defying the vigilence of an untrained eye. For this we seek the indulgence of our readers.

We cannot conclude this short preface without offering our sincere thanks to the Manager and staff of the Sudhakara Press who for some time worked day and night to enable us to bring out this edition in time.

List of Important Abbreviations used in the Notes

Bh.—Bhatrihari's three Satakas

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INTRODUCTION.

I THE POET

His Life, Works and Date

It has been the misfortune of almost all Sanskrit poets to remain, as far as their personal history is concerned, concealed under a thick veil of obscurity which, under the present circumstances appears an impossible task to remove The questions which naturally arise in the mind of a student when he begins to study an author as to what kind of man he was where he lived and when he flourished, must it appears for ever remain unsatisfied in the case of Kalidasa What little account we have of Sanskrit poets is furnished by the poets themselves either in the prologues to their plays or in the introductions to their poems Bhavabhuti, for example has given a pretty clear account of himself in the prologues to his plays especially in the *Mâlati-Madhava,* though the account does not go beyond the statement of the poet's ancestry the place where he lived and some other things of a similar nature Bana has also given a more detailed account of himself and his family in the introductory stanzas to his *Kâdambari* and in his *Harshacharitam* But unlike Bhavabhuti and Bana Kalidasa is too taciturn to speak anything of himself either in his plays or in his other works In his plays Kalidasa tells us nothing more than that they are composed by him and to other works of his he does not even affix his name Under these circumstances the Indian mind has woven all sorts of traditions (1) sometimes very ridiculous around his name and it, therefore becomes a task of no small difficulty to find out the grain of truth from the heap of chaff

Tradition associates the name of Kâlidâsa with King Vikramaditya of Ujjayini and makes him the foremost of the poets at the court of that illustrious Prince Kâlida-

(1) Some traditionary account of Kâlidâsa is given in the *Bhojaprabandha* which is small delightful book containing some beautiful stanzas Though the book has absolutely no historical value the student may read it with advantage

sa's vivid description of the beauties of *Ujjayini*, the *Mahákála*, the *Sipra*, the *Vindhya-mountain* unmistakably leads one to conclude that the poet must have lived in upper India, or Hindustan proper, and must have been a resident of that great city so famous in days of yore, and even now famous on account of the great Mahākala temple. The description of Northern India and the sublime grandeur of the snow-clad Himalayas that the poet has given us in his *Meghadūta*, *Kumāra-Sambhava* and *Raghu-Vamsha*, and which is at once so vivid and impressive as to come naturally from the pen of an 'eye witness,' leaves no doubt in our mind that the poet must have been a great traveller and must have seen with his own eyes the places he so beautifully describes. Kāhdāsa appears to have been a court poet for his writings betray many references to court-life such as the means used by courtiers to humour (2) the king, the intrigues of the women of the royal harem etc. Unlike Bhavabhūti he appears to have enjoyed a good deal of popularity in his days and seems never to have experienced the frowns of Fortune. For, a certain garrulousness and a discontent with and a defiance of, the world which, does not give him his due, a certain kind of "Byronism," that are found in the writings of Bhavabhūti are conspicuous by their absence in the works of Kálidāsa. Kalidāsa appears to be a good jolly fellow, always merry-making, taking the world easy and not caring for its cares and anxieties, an altogether "easy-going" man. This is certainly due to the patronage he enjoyed at the king's court. He seems to understand the value of physical exercise (3) and the advantages of hunting (4) that he has enumerated for us show that the poet has realised the importance of manly physical sports. It appears the poet himself was sometimes present on the occasion of the king's hunt which, Brāhman as he was, he seems not to have enjoyed (5)

(2) Compare the scene from *S'ak.* II where the king's general persists, in order to please his royal master, in his determination of carrying on the hunt though he does not like it. (3) "शरीरमाद्यं खलु धर्मसाधनम्" *Kumār–Sambhava.* (4) *S'ak.* II 5 *Raghu.* IX–49 (5) Compare the description of hunting given by Vidûshaka in *S'ak.* Act II.

Though named Kālidasa he appears to be a devotee of Siva (6) but he was like Bhatrihari no sectarian (7) extolling his own deity at the sacrifice of others Kālidasa also appears to be a learned man. He shows considerable acquaintance with the philosophy of the Vedas, the Upanishads, the Bhagwatgitā, the systems of Sānkhya, Yoga and Vedanta and he even betrays some knowledge of medicine and astronomy With the Puranas, the Mahabhārata and the Rāmāyana, he appears to be quite familiar for there are numerous references in his works to personages who play part therein Though Kalidāsa seems to have enjoyed his youth rather in a jolly manner as we naturally expect a romantic man in affluent circumstances staying at the court of a king to do, yet he does not seem to be the sort of voluptuary that tradition makes him. For, he gives vent to lofty and noble thoughts (8) with regard to the fair sex and his descriptions of, and references to women in general are altogether suggestive of the high reverence and respect that he entertains for them These are some of the facts that we can know of our poet from a study of his writings and beyond these and such others there are none that can be known for certain from authoritative sources

The fact that Kalidasa did not care even to put his name to his works has created some confusion about the books that are attributed to him Works of the most artificial kind such as *Nalodaya* which a man of Kālidāsa's tastes would never have spent his time in composing are unscrupulously fathered upon him Leaving aside all such spurious works, the compositions that Kālidasa is undoubtedly the author of are as follows:—(1) ऋतुसंहार, (2) कुमारसंभव, (3) मेघदूत, (4) रघुवंश, and (5) मालविकाग्निमित्र (9), (6) विक्रमोर्वशीय, (7)

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(6) Vide the first stanza of each of his three dramas and of *Raghu* (7) Compare his references to Vishnu and his incarnations in *Raghu* and elsewhere (8) " अनिर्वर्णनीयं किल परकलत्रम् " *Sak* V. (9) Professor H H. Wilson in his *Theatre of the Hindus* has expressed some doubt about the legitimacy of मालविकाग्निमित्र as a production of the author of शाकुन्तल, but the late Mr. S P. Pandit in the Preface to his edition of मालविकाग्निमित्र (Bombay Sanskrit Series) has once for all settled the question by proving that the Kālidāsa of मालविकाग्निमित्र is no other than the Kālidasa of शाकुन्तल

शाकुन्तल Out of these ऋतुसंहार and मेघदूत are lyrical compositions कुमारसंभव and रघुवंश are epic or narrative and the remaining three are dramas, and it will be seen by a careful study of his works that Kālidāsa shines pre eminent in all the three departments of poetry, viz lyric epic and dramatic. There is no external evidence to determine the chronology of these works and we have only to take advantage of the internal evidence such as his diction language style, etc to determine the possible order in which they must have been given to the world Judged from this point of view *Ritu Samhara* appears to be his first production and *Raghuvamsha* the last in the groups of his Kavyas The order of his dramas appears to be the same in which we have stated them above

Coming to the question of Kalidasa's date we find our selves in a maze of conjectures and uncertainties This question has been a fruitful source of discussion and poor Kalidasa has been made to live sometime between the 1st century B C and the 11th century A D according to the theory of the individual writer Though fortunately the difference of opinion at present is not so wide yet we believe the point is still a moot one We give below a few points which a student of Kalidasa must know when he wants to discuss the question of his date It must be remembered at the outset that there are two rival schools about this question one represented by Professor R N Apte (10) of Kolhapur and Mr Nandargikar (11) of Poona who hold that Kalidasa must have flourished in the first century B C and the other represented by Professor K B Pathak (12) who holds that he wrote a short time before 433 A D

The evidence that is made use of in determining the question of the date of an author or an individual work of his generally falls under two broad heads external and internal External evidence in India takes the form of references to the poet or his works in the writings of some

(10) See his V N Mandlik Gold medal Prize-essay for 1891 published by the University of Bombay (11) See the introduction to his edition of *Raghuvamsha* (12) *Indian Antiquary* 1912 p 265 267

other author whose date is known, or can be known, and of inscriptions of ascertained date wherein the name of the poet in question is mentioned If such reference or inscription is found it is clear that our poet must have flourished some time before the date of such reference or such inscription But this gives us only one limit which fixes the period before which the author must have flourished and later than which he cannot possibly be dragged But this does not help us to determine when exactly he flourished Internal evidence takes the form of references by the author in his works to some known historical event or to some King whose date can be known and of the condition of society described by him the peculiar characteristics of his style and diction etc Taking their stand on data of this kind people have come to certain conclusions, though the question cannot be said to be finally settled

Turning to external evidence with regard to the date of Kālidāsa we find that there are some very important references to him in the writings of other poets which have helped to brush aside the absurd theories of a Kālidasa of the 11th century propounded by some Western scholars Govardhanāchārya in *Aryāsaptashati* refers to some of his illustrious predecessors in the domain of poetry and his reference to Kalidasa is as follows —

साकूतमधुरकोमलविलासिनीकण्ठकूजितप्राये ।
शिक्षासमयेऽपि मुदे रतलीलाकालिदासोक्ती ॥

This reference though important in pointing out the general character of Kālidāsa's writings is not so important in the determination of his date for Govardhanacharya is comparatively a modern author Jayadeva has also made a reference to Kālidasa in that famous stanza (13) from *Prasanna Rāghava* wherein he enumerates so many poets that preceded him but this reference, too is not so important for our present purpose for the same reason The really important reference to Kalidasa is the one by the poet Bāna in his *Harshacharitam* which is as follows —

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(13) The stanza is as follows यस्याश्चोरश्चिकुरनिकरः कर्णपूरो मयूरो भासो हासः कविकुलगुरुः कालिदासो विलासः । हर्षो हर्षो हृदयवसतिः पञ्चबाणस्तु बाणः केषां नैषा कथय कविताकामिनी कौतुकाय ॥

निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु ।
प्रीतिर्मधुरसान्द्रासु मञ्जरीष्विव जायते ॥

Now it is pretty certain that Bâna flourished in the 1st half of the seventh century A D There is also another very authentic reference to Kalidasa in an inscription known as the *Aihole* inscription (14), dated 556 Sake or 634 5 A D, in which Kalidasa and Bhâravi are spoken of as being renowned poets The verse is as follows —

येनायोजि न वेश्म
स्थिरमर्थविधौ विवेकिना जिनवेश्म ।
स विजयतां रविकीर्ति
कविताश्रितकालिदासभारविकीर्तिः ॥

These two references therefore, settle once for all beyond the possibility of any doubt 600 A D as the downward limit of Kalidasa's date

When we come to determine the other limit of the poet's date we tread on very uncertain ground Tradition has associated the name of Kalidasa with King Vikramaditya of Ujjayini as being the foremost of the nine gems at his court King Vikramaditya* is known to be the founder of the era which is named after him and which commences with 56 B C So according to this tradition Kalidasa appears to have flourished in the 1st century B C

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(14) *Indian Antiquary* VIII p 239

*For lack of space at our disposal we do not desire to enter into the question as to whether the Vikrama era really began in the first century B C or in 544 A D as was advocated by Fergusson in his ingenious chronological hypothesis and also a consideration of Prof Max Muller's well known theory of the renaissance of Sanskrit literature for both of these have been exploded by the epigraphical researches of Mr Fleet "From these researches it results that the Vikrama era of 57 B C, far from having been founded in 544 A D had already been in use for more than a century previously under the name of Malava era (which came to be called the Vikrama era about 800 A. D) Macdonell *History of Sanskrit Literature* p 323

Professor Apte and Mr Nadargikar have dealt with this question at great length and they come to the conclusion that the tradition which places Kàlidasa in the first century before the Christian era is correct It is not desirable to reproduce in an introduction to this short poem the main arguments on which they base their conclusion even in a brief form. But it must be remarked that they have considered the question from many points of view such as a consideration of the Mandesor inscription (15) dated 472-3 A D wherein Vatsabhatti the author of the inscription borrows several ideas from Kalidasa the *Buddhacharitam* of Ashvaghosha (about 78 A D) which possesses many passages similar to those occurring in the works of Kalidasa, the state of the law of inheritance (16) and theft (17) prevailing in Kalidasa's days the absence of any reference to Nyaya philosophy in his works his style displaying his fondness for easy flowing and natural diction and his abhorrence of artificiality of construction and long compounds etc and in the absence of any better authorities to the contrary their arguments appear convincing

Against this theory Professor Pathak contends that the following reference to the defeat of the Hunas living on the banks of the *Vankshu* found in Kalidasa's *Raghuvamsha* is inexplicable if we do not hold that Kalidasa is referring to the Hunas who had established their kingdom on the Oxus in the fifth century A D

ततः प्रतस्थे कौबेरीं भास्वानिव रघुर्दिशम्
शरैरुस्रैरिवोदीच्यानुद्धरिष्यन् रसानिव ॥ ६६ ॥
विनीताध्वश्रमास्तस्य वङ्क्षु (*) तीरविचेष्टनैः ॥
दुधुवुर्वाजिनः स्कन्धाँल्लग्नकुङ्कुमकेसरान् ॥ ६७ ॥

(15) Gupta Inscriptions, 1888 p 83 (16) *Shakuntala* Act VI (17) *Shakuntala* Prologue to Act VI and *Vikramorvashiya* Act V

(*) For वङ्क्षु we have in the reading सिन्धु which is generally adopted in the printed editions of *Raghu* Prof Pathak thinks that वङ्क्षु is the correct reading and सिन्धु must have come in from a marginal note such as 'सिन्धुरित्यर्थः' written in some Ms on the word वङ्क्षु He then goes on identifying वङ्क्षु with the Oxus on philological grounds

तत्र हूणावरोधानां भर्तृषु व्यक्तविक्रमम् ।
कपोलपाटलादेशि बभूव रघुचेष्टितम् ॥६८॥

रघुवंश–सर्ग ४

Prof Pathak further says (18) that this portion of *Raghuvamsha* must have been written by Kalidasa a little before 450 A D Hence Kalidasa seems to have flourished in the first half of the fifth century A. D At that time Chandragupta II from the Gupta family was on the throne and he had assumed the title of Vikramaditya so "the traditional association of the poet's name with Raja Bikram of Ujjain is thus justified by sober criticism (19)

With reference to this theory of Prof Pathak it may be noted that it mainly depends on the identity of the *Vanku* with the *Oxus* which he proves on philological grounds If this philology be incorrect the theory collapses at once As regards the reference to Hunas in *Raghuvamsha* Prof Apte points out that there are references to Hunas even in the Mahabharata so the reference in *Raghu* need not be taken to allude necessarily to a particular event He further shows that the Hunas had constituted a powerful empire in central Asia from the middle of the 3rd century B C to the end of the 1st or 2nd century A. D Against this it may be said that though the Hunas had established their empire in other parts yet reference to their having established their sway *on the banks of the Oxus* is not found earlier than the 5th century A. D For Prof. Apte it may again be contended that the absence of any reference to *Hunas on the banks of the Oxus* earlier than the 5th century A D really proves nothing For *argumentum ex silentio* cannot be credited with any great weight to decide such an important question *unless it is supported by some positive proofs. It will thus* be seen that the question is far from being finally settled

Dr Hoernle had a theory of his own about the date of Kalidasa which placed the poet in the first half of th

(18) *Indian Antiquary* 1912 p 265 267 (19) *Early History of India* by Vincent A Smith p.304

sixth century. This theory has now no defenders, though Prof. Pathak was for some time its supporter. The theory rests upon erroneous premises.

Professor Macdonell (21) briefly examines Mallinatha's explanation of दिङ्नाग and निचुल occurring in the 14th stanza of the *Meghaduta* and the theory of the supposed knowledge of scientific astronomy borrowed from the Greeks which Kalidasa displays in his works (especially in *Raghuvamsha* XIV-40) and comes to the conclusion that none of the arguments by which it has been attempted to place Kalidasa separately in the sixth century has any cogency. There is, says he, "in the present state of our knowledge, good reason to suppose that Kalidasa lived not in the sixth but in the beginning of the fifth century A.D. The question of his age however is not likely to be definitely solved till the language, the style and the poetical technique of each of his works have been minutely investigated in comparison with datable epigraphic documents as well as with the rules given by the oldest Sanskrit treatises on poetics."

that his mind and art were yet to be developed and that he was only experimenting in the art of poetry wherein he became so proficient afterwards. If we examine the metre he uses in this poem we find that the poet is not quite at home in this province and that he often has to supply syllables which serve no other purpose except that of the metre (23). To suit his metrical exigencies he sometimes sets at naught rules of Sandhi (24) which an experienced poet would never do. On the whole he does not appear to handle his metre with the same mastery that he wielded over it in his later works. He seems to be sometimes the slave of his metre rather than the master of it.

In his diction, too, the poet is not always happy. Clumsy expressions and untoward compounds (25) now and then crop up. Redundant words (26) sometimes meet us. Twice or thrice he has used two words meaning the same thing (27) when only one of them would have been quite sufficient. Sometimes he uses expressions the general sense of which is pretty clear but the same is expressed very awkwardly (28). His comparisons sometimes do not appear to be natural and are not telling (29). Poetical defects such as अपुष्टार्थ, आनर्थक, वनिष्ट, सन्धिविश्लेष and अविमृष्टविधेयांश occur in this poem and they have been pointed out in the notes in their respective places.

It may then be asked if this poem contains defects of the kind mentioned above what evidence there is to say that the poem is composed by the great Kālidāsa. Vincent Smith has actually expressed some doubt about the authenticity of Kālidāsa's authorship of *Ritu-Saṁhāra*, when while referring to this poem he makes the remark "if that be his" (30). As far as we know no other writer has

(23) E. g. the ह in हृदेव (I-6), हर्निन्द् (III-13) and हृकणन (VI-14), the हि in VI, 18, 19. (24) Vide V-12, IV-18. (25) Vide notes on I-19, VI-9; VI-20. (26) Vide notes on V-15, VI-11, VI-14. (27) III-13; VI-12. (28) Vide notes on I-28. (29) VI-18. (30) *Early History of India*, note on p. 304.

doubted* Kalidasa's authorship of *Ritu Samhara*. Prof. Macdonell styles *Meghaduta* and *Ritu Samhara* as "two of the most perfect creations of Kalidâsa" (31) and though the title of 'perfect creation' can be seriously questioned in the case of *Ritu-Samhâra* there is no doubt that Kalidasa was its author. The late Mr Vishnushastri Chiplunkar, the father of Marathi criticism, is like us of opinion (32) that *Ritu Samhara* was Kalidasa's first work. Apart from the opinions of individual writers a study of Kalidâsa's works leaves no doubt in our mind that *Ritu Samhâra* comes from his pen though it is not as good as his other works. No author can be said to be universally on the same level in all his writings. If the authorship of a certain work is to be denied to an author on the ground that the work does not stand as high as his best creation many a great writer will be the poorer for at least some of his works.

A glance at our notes will be sufficient to show to the reader that many of the ideas that Kalidasa has given vent to in this poem are also expressed by him in other works of his, for we have given numerous quotations from his other writings. A comparison of *Ritu Samhâra* with the descriptions of seasons that Kalidasa has incidentally given in

(31) *History of Sanskrit Literature*, p 35. (32) संस्कृतविचार p 5

* While our introduction was on the compositor's case our friend Dr Belvalkar of the Deccan College Poona pointed out to us that Johannes Nobel has in his article "Zur Echtheitsfrage des Ritu Samhâra" contributed to the Journal of the German Oriental Society (*Z D M G* 1912 pp 275 82) tried to prove that *Ritu Samhara* is not a composition of Kâlidâsa. Nobel bases his theory mainly on a consideration of the Alankâras made use of by Kâlidâsa in this poem. From what we could see of Nobel's arguments kindly explained to us by Dr Belvalkar we are not able to see any force in them. A detailed examination of Nobel's theory would go to swell the pages of this short introduction and would unnecessarily cause delay in the publication of this book. We therefore give up the idea of such examination here but intend to deal with this question in near future.

his other works such as *Raghu*, *Kumara*, and the dramas will not fail to impress us that there is very great similarity between the two which naturally leads one to the conclusion that both must have been the creation of the same genius Leaving aside such common ideas as the whiteness of smiles, and other usual similes, which are common to *Ritu-Samhāra* and other works of Kālidāsa and which may perhaps be accounted for on the ground of being the common inheritance of all Sanskrit poets, we may, for illustration, mention here one or two ideas which appear to be peculiarly Kālidāsa's Thus the comparisons of the ripples of a stream to glances of a lady and of the *Priyangu* creeper to the limbs of a woman which occur in *Ritu-Samhāra* and which have nothing of convention in them, are also found in other works of Kalidāsa (33) The description of Grishma given in a small stanza at the beginning of *Shākuntala* occurs almost in the same words in the first canto of this poem. Grishma is called here अभ्युपशान्तमन्मथ while in *Raghu* Cupid is said to have lost his powers with the disappearance of the Spring (रामो वसन्तापगमेऽस्तवीर्यः) Women are here described as निम्ननाभि while the same word is used when describing the wife of the Yaksha in Meghadūta

Turning from individual ideas and expressions to the general character of the language and the powers of description and observation of nature and society that the poet has displayed in this poem we find ourselves strengthened in our conclusion Kālidasa's language is known to be easy, clear, flowing and free from all artificial constructions and long compounds and the language of *Ritu-Samhāra* belongs to the same type Here there are no long compounds of the Bhavabhūti or Bāna type no abstruse expressions displaying the author's learning for no other purpose except that *of such display, no punning subtleties and artificial manifes*tations of Shabdālankaras which only show bad taste. Kālidāsa's style is known as वैदर्भी as distinguished from Bhavabhūti's गौडी style, the peculiar characteristic of the former being the absence of long compounds The powers of vivid description and graphic presentation of scenes, the powers

(33) Vide notes on III-17, 18

determination to the contrary they at once throw themselves in the arms of their lovers when the cloud roars loudly and the lightning flashes with terrible noise in the sky. Similarly when the poet tells us it is not at all a pleasant business to laugh loudly in the cold season when one has scratches on the lips or when he advises us to take a bath after rubbing our body with oil when we are exhausted we feel he is actually speaking our own mind so true to our everyday experience his observations are.

According to a traditional couplet (34) Kalidasa's peculiar greatness in poetry lies in his similes but we believe Kalidasa shines even more resplendently in the domain of generalisations (अर्थान्तरन्यास). If we look at *Ritu-Samhara* from this point of view we shall find that though his similes are not always of a high order and though sometimes he compares objects between which we fail to see any resemblance (VI 18) yet some of his similes and metaphors are excellent (35). Proficiency in this art of apt selection of objects as standards of comparison cannot be obtained in a day. As the poet advanced he acquired the high skill for which he became so famous afterwards. As for अर्थान्तरन्यास it is to be noted that *Ritu-Samhara* does not contain even one. This fact is easily explained. Generalisations which strike everybody as being the echo of his heart cannot possibly be indulged in by a young man of limited experience. As the poet advances in years he comes to know a good deal of the world wherein he lives, gets a lot of experience and hence his generalisations become so appealing and so telling. The advancement of Kalidasa's mind from *Ritu-Samhara* to *Meghaduta* is among other things clearly seen in this that while *Ritu-Samhara* contains not a single generalisation the *Meghaduta* abounds in them.

We now come to a consideration of the poet's attitude towards nature and his sympathy with it. We have seen that he gives with faithfulness the description of some of the aspects of nature such as the trees, rivers, grassy plots, mountains, beasts and birds. There is no doubt that the

(34) उपमा कालिदासस्य भारवेरर्थगौरवम् । दण्डिनः पदलालित्यं माघे सन्ति त्रयो गुणाः ॥ (35) II 1 5 III-3 7 22 IV 10

poet must have seen all these objects with his own eyes, because the descriptions are so vivid. But it will be noted that his descriptions of nature are exaggerated and smack something of conventionalism. Thus in the description of the rainy season the *Balaka* and the *Chataka* necessarily figure. Similarly when he describes animals like the lion and the elephant etc. forgetting their natural antagonism and repairing to a common shade as a resort from the terrible heat we think, though we enjoy the description, that the poet is imagining all these things in the royal palace at Ujjayini and has not seen such phenomena in the world of realities with his own eyes. In fact Kālidāsa's descriptions of nature, like those of other Sanskrit poets, lack a good deal of the directness and reality, the communion with nature and the inexplicable joy that arises from such communion that are, for example, seen in the writings of English poets notably Keats and Wordsworth. What Kālidāsa and other Sanskrit poets do is to mix a good deal of imagination with some observation of Nature, and to attribute to natural objects and phenomena human passions and emotions. Vishnu Shastri Chiplunkar had already observed (36) this important difference between the descriptions of Nature given by Sanskrit and English poets more than thirty five years ago and he comes to the conclusion that this defect of Sanskrit poets is due to, among others, three important causes. (1) Sanskrit poets as a rule enjoyed the patronage of kings and lived in cities as can be known from their vivid descriptions of the festivals of cities, the court life and the king's harem etc. They had no liberty to wander to their heart's content in forests and on mountains and observe nature at first hand. What nature they observed was the pleasure gardens and groves of cities and something of the forests and mountains when they accompanied their patrons in their hunting expeditions. They had no opportunities of observing the ocean and all the multifarious phenomena that it presents. Sanskrit literature, therefore, contains no descriptions of such sublime and grand aspects of nature. (2) Sanskrit poets being Brahmans were generally engrossed in the per-

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(36) निबन्धमाला pp. [illegible]

formance of their rituals and religious ceremonies and they had no fondness to observe the grand aspects of nature and take delight in them They therefore, contented themselves with observing and investigating human nature and passions and elaborating in all sorts of figures and word-pictures in their expression To this fact the learned Shastri says is due the wonderful development of the science of poetics and rhetoric which is not observed in the case of any other language (3) The nineteen century was marked by the spread of natural sciences such as astronomy chemistry etc which brought to people's notice newer and newer aspects of Nature and newer and newer mysterious operations thereof People came to realise the marvellous wisdom that planned this mysterious universe and the joy that used to arise in the heart of former poets by a contemplation of nature was increased a hundred times on account of this change in the angle of vision with which men began to look at it Sanskrit poets had no such advantages and hence their descriptions of Nature compare very unfavourably with those of the English poets

While we are dealing with this point it would not be out-of place to quote the criticism of Professor Macdonell with reference to our poem *Ritu Samhara* is the Professor says a highly poetical description of the six seasons into which classical Sanskrit poets usually divide the Indian year. With glowing descriptions of the beauties of Nature in which erotic scenes are interspersed the poet adroitly interweaves the expression of human emotions Perhaps no other work of Kalidasa's manifests so strikingly the poet's deep sympathy with Nature his keen powers of observation and his skill in depicting an Indian landscape in vivid colours (37)

The subject of *Ritu Samhara* is as the name shows the description of the six seasons into which the year is divided according to Indian poets For the genius of a poet this subject is both easy and difficult. It is easy because there is nothing here to tie him down to a particular incident and he can indulge as much as he likes in flights of

(37) *History of Sanskrit Literature* p 337

(40) Bharavi (41) and others have also described the seasons in their works and we can assure the reader from personal experience that it is very pleasant to read these descriptions of the seasons given by various authors Some poets have even found occasion to describe the seasons in their dramas (42). On the whole it appears that the description of seasons is a very popular theme with Sanskrit poets.

The question that we want to say a few words about in the conclusion to this short introduction to a short poem is *How far has Kâlidâsa succeeded in individualising* the seasons that he describes? Leaving to the student the task of noting down the peculiar characteristics of each of the seasons, we at once give out our opinion on this point. We believe that Kâlidâsa has succeeded in endowing with a distinct individuality the first three seasons that he describes, while as regards the remaining three they do not appear to us to be so distinctly individualised The Grîshma wherein people give up the use of heavy garments and begin to put on light ones, wherein the terraces of mansions, shower-baths, sandal-pigment and the lute give them great delight appears to have a distinct personality of his own with its heat bringing into existence a bond of friendship between animals naturally enimical to one another and with its conflagration burning everything in the forests. The Rainy Season and the Autumn also possess characteristics which are peculiarly their own With regard to the Hemanta and the Shishira it appears that the verses that are assigned to them form together one group and the poet has divided them into two for the sake of his convenience. Thus the description of the activities of women in the morning which comes at the end of Canto IV and Canto V is really one whole piece and there is no reason why it *should be divided in two Cantos.* As regards Vasanta Kâlidâsa describes mainly in the canto which is allowed to it lovers and beloveds and nature figures but very little. Whenever a reference is made to natural objects, it is with

(40) Vide *Shishupâlavadha,* canto VI (41) Vide *Kirâtârjunîyam,* cantos IV and X (42) Vide especially *Mrichhakatika* Act V.

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श्रीवेंकटेशो विजयते.

ऋतुसंहारम्.

बालबोधिन्या समेतम् ।

प्रथमः सर्गः

ग्रीष्मवर्णनम् ।

वन्दे रमालालितपादपङ्कजं ।
ब्रम्हेशशक्रादिसुरार्पितवन्दिनम् ।
विश्वस्य जन्मस्थितिसंयमादिदं ।
नारायणं पूर्णगुणैकविग्रहम् ॥ १ ॥

अथ तत्रभवान् कविकुलगुरुः कालिदासः स्वप्रेयसीमनोरञ्जनार्थं संक्षेपेण सकलर्तून् वर्णयन् " ऋतुसंहार " नामकं काव्यं चिकीर्षुः स्वस्य देव्युपासकत्वेन विघ्नाद्यभावं जानन्नपि श्रोतृणां विघ्नविघातार्थं ग्रीष्मवर्णनमिषेण देवतासामर्थ्यद्योतकप्रचण्डविशेषणपूर्वकं सूर्यशब्दं काव्यादौ निबध्नाति। अथवाऽनेन कविना स्वग्रन्थादौ वस्तुनिर्देशरूपमेव मङ्गलमाचरितं यथा कश्चित्कान्तेति मेघसंदेशे ।

प्रचण्डसूर्यः स्पृहणीयचन्द्रमाः
सदावगाहक्षतवारिसंचयः ।
दिनान्तरम्योऽभ्युपशान्तमन्मथो
निदाघकालोऽयमुपागतः प्रिये ॥ १ ॥

प्रचण्डेति । ननु वत्सरारम्भे विद्यमानं वसन्तं विहायायमेवर्तुः कुतः प्रथमं वर्णित इति चेत्सर्वोपभोगक्षमत्वादित्यवधेयम् । एतेन प्राथम्यादिमं वर्णयामासेत्युक्तिः परास्ता । अस्य प्राथम्याभावात् । हे प्रिये । यत्तु केचित्काव्यस्यास्य शृङ्गारप्राधान्यात्स्वेष्टस्मिन्सर्गेऽतिशया प्रीतिः । तां च द्योतयितुं कविः प्रियासंबोधनपुरःसरमारभ इदं काव्यमित्यूचुस्तदभानिमनोरमम्। प्रिय इति

१ ' क्षम '. २ B. ' समुपागत- '.

सर्वोऽनेन तत्प्रेयस्या रसिकत्वं काव्यादावभिज्ञत्वं च व्यज्यते इत्येव कल्पयितुं युक्तम् । प्रचण्ड उग्र तापद इति यावत् सूर्यो भानुर्यस्मिन् स । स्पृहणीयो वाञ्छनीयश्चन्द्रमा यस्मिन् । सूर्यतापसंतप्तत्वादेव स्वाभाविकी शीतरश्मौ वाञ्छेति भाव । सदा अवगाहैर्विलोडनपूर्वकैः स्नानैः क्षतो नाशितो दूषितो वारसंचय उदकसमूहो यस्मिन् । तापदत्वादस्यर्तोर्नराणां निमज्जने भक्तिस्तया च वारिकालुष्यम् । दिनान्ते दिवसावसाने रम्यो मनोज्ञ । यत्तु दिनान्तो रम्यो यस्मिन्निति व्याख्यानं तद्विशेषणपूर्वनिपातबाहुल्यमाहेरनादरणीयम् । यान अभिरूपभूयिष्ठेनिवर्णपनप्रक्रिया साऽगतिकगतिकत्वे हि सार्थायसा नान्यत । अभ्युपशान्त स्वल्पीभूतो मन्मथो मदनो यस्मिन् । 'मदनो मन्मथो मार' इत्यमर । निदाघे हि विषयसेवन प्रतिभाग द्विविहित मिथुनस्तदेव मर्मज्ञेन कविनाऽनूदितम् । तथाच योगरत्नाकरे "सेवेत कामत कामम्" इति विषयसेवनप्रकारमारभ्य "व्यहाद्वसन्तशरदा पक्षाद्वर्षानिदाघयो" इत्युक्त रात्रिचर्यायाम् । अथ निदाघकालो ग्रीष्मसमय उपागत प्राप्त । अनेनैव कविना शाकुन्तले ग्रीष्मवर्णनसमये 'दिवसा परिणामरमणीया' इत्यभिदधतेयमेव कल्पना व्यक्तीकृता । तत्पदपद्धतौ स्नानादीनि निवेशयता स्वकृतग्रहे या मोहितः पर्णनेत्थं समकान्तम् । "सुनिमग्नय प्रियदर्शनरश्मि दिनान्तरम्य समनुप्रवर्तनीय । निपतत्कर्पूरसुवासिताम्बु पयःपायमायाति सरो निदाघ ॥ उभयोरपि रचनावलोकनेनैव कालिदासग्रंथस्य सम्यगनयोरवभाति । अस्मिन् स्वभावोक्तिरलङ्कार । वंशस्थ वृत्तलक्षणं तु । 'जतौ तु वंशस्थमुदीरितं जरौ' इति ॥ १ ॥

निशा शशांकक्षतनीलराजय
क्वचिद्विचित्र जलयन्त्रमन्दिरम् ।
मणिप्रकारा सरसं च चन्दनं
शुचौ प्रिये यान्ति जनस्य सेव्यताम् ॥ २ ॥

मदिरं तथा क्वचित् मणिना रत्नाना प्रकारा भेदाः नीलरत्नचन्द्रकान्तादयो मणिविशेष। इति यावत्। "प्रकारौ भेदसादृश्ये" इत्यमर। सरसम् आर्द्रमिति यावत् चन्दन मलयज जनस्य सेव्यता यातानि प्रतिवाक्यं संबध्यते। अस्मिन्नृतौ भिषग्वरेण वाग्भटेनापि चन्द्रिकादीना सेवनस्य विहितत्वेन युज्यत इद वर्णनम्॥२॥

सुवासितं हर्म्यतलं मनोहरं
प्रियामुखोच्छ्वासविकम्पितं मधु।
सुतन्त्रिगीतं मदनस्य दीपनं
शुचौ निशीथेऽनुभवन्ति कामिनः॥ ३॥

सुवासितमिति। कामिनो विलासिन शुचौ ग्रीष्मे निशीथे रात्रौ "निशीथस्तु पुमानर्धरात्रे स्याद्रात्रिमात्रके" इति मेदिनी। सुवासित पाटलपुष्पोदकादिनेति शेष। मनोहर सुंदर हर्म्यतल धनिना गृहोपरि भूमि। "गच्ची" इति महाराष्ट्रभाषायाम्। प्रियाया मुखस्य उच्छ्वासेन मदनावेशजनितेनेत्यर्थ विकम्पित चालित मधु मद्यम्। विरचितमिति पाठस्तु "मद्य न पेयम्" इति वाग्भटेनास्मिन्नृतौ निषिद्धेऽपि प्रियाश्वासरसवर्धकत्वात् ग्राह्य नवेति आनखिख्यामित्य भिप्रायेण नेय। मदनस्य दीपन वर्धक सुतन्त्रिगीत सुष्ठु तन्त्र्यो वाणागुणा यस्या सा सुतन्त्रिर्वीणा तस्या गीत गान तज्जशब्दमिति यावद् सुतन्त्रिमिश्र गान वा अनुभवन्ति आस्वादयन्ति॥ ३॥

नितम्बबिम्बैः सदुकूलमेखलैः
स्तनैः सहाराभरणैः सचन्दनैः।
शिरोरुहैः स्नानकषायवासितैः
स्त्रियो निदाघं शमयन्ति कामिनाम्॥ ४॥

नितम्बबिम्बैरिति। स्त्रियो विलासिन्य कामिना रमणाना निदाघ स्वेदाम्बु आतपज श्रम वा। "निदाघो ग्रीष्मकाले स्यादुष्णस्वेदाम्बुनोरपि" इति मेदिनी। दुकूलै क्षौमैर्मेखलाभिरन्तनाभिश्च सहितै सदुकूलमेखलैः। सुदुकूलमेखलैरिति पाठे तु सुष्ठु दुकूलानि मेखलाश्च येषा तैरिति योजना। नितान्त तम्यन्ते वाञ्छ्यन्ते कामुकैरिति नितम्बा कटिपश्चाद्भागा। बिम्बवद् बिम्बवर्तुलाकारास्तै। तै सहाराभरणै हारा मुक्तामाला एव आभरणानि तै सहितै सचन्दनैश्चन्दनलिप्तैः स्तनै स्नाने स्नानकाले कषायेण विलेपनद्रव्येणागरादिना वा वासितै कृतसंस्कारै शिरोरुहै केशै "कषायो रसभेदे च निर्यासे च विलेपने। अङ्गरागे च न स्त्री स्यात्सुरभौ लोहिते त्रिषु" इति मेदिनी। शमयन्ति नाशयन्ति दूरीकुर्वन्ति। अनेन कामिनाना स्त्रीसङ्गाभाव द्योत्यते। तल्लक्षण तु 'स्नाते चन्द्रोज्ज्वला निशा ग्रीष्मे चानीव शीतला" इति॥ ४

१ K- 'विरचितम्' २ D B K 'सुदुकूल.'

नितान्तलाक्षारसरागरञ्जितै-
नितम्बिनीना चरणै सनूपुरैः ।
पदे पदे हंसरुतानुकारिभि-
र्जनस्य चित्तं क्रियते समन्मथम् ॥ ५ ॥

नितान्तेति । नितम्बिनीना प्रशस्तनितम्बाना सुंदरीणा नितम्बशब्दात्प्राशस्त्ये मत्वर्थीय इनि । "भूमनिंदाप्रशसासु नित्ययोगेऽतिशायने । सम्बन्धेऽस्तिविवक्षाया भवन्ति मतुबादयः" इति स्मरणात्। नितान्तमतिशय लाक्षारसस्य रागेण रञ्जितैः रक्तवर्णैः नूपुरेण मञ्जीरेण (पैंजण इति महाराष्ट्रभाषायाम्) सहितै पदे पदे गमनवेलायामिति भाव । हसस्य रुत शब्दम् अनुकुर्वन्ति तैश्चरणैर्जनस्य कामिन चित्त समन्मथ मन्मथविकारि क्रियते । हसगतालाहतचरणा रणन्नूपुराश्च रम्ना वीक्ष्य कामिना मनो मन्मथविकृत भवतीति भाव ॥ ५ ॥

पयोधराश्चन्दनपंकचर्चिता-
स्तुषारगौरार्पितहारशेखरा ।
नितम्बदेशाश्च सहेममेखलाः
प्रकुर्वते कस्य मनो न सोत्सुकम् ॥ ६ ॥

पयोधरा इति । चदनस्य मलयजस्य पकेन द्रवेण चर्चिता व्याप्ता । शीतला इति पाठस्तु सुगम । तुषार इव गौरास्तुषारगौरा अर्पिता हारशेखरा येषु ते अर्पितहारशेखरा । तुषारवद्धवला मुक्ताहारयुताश्चेति भाव । अत्र शेखरशब्दोऽलकारार्थो हारश्रेष्ठद्योतनार्थो वा । अथवा तुषारगौरेति हारविशेषण तेन मौक्तिकाना धवलत्व व्यज्यते । तुषारहारार्पितगौरशेखरा इति पाठे तु तुषाराणा हिमाना हारे मालायाम् औष्ण्यशमनार्थ धृतायाम् अर्पिता गौरा शुभ्रवर्णा शेखरा कुसुमगुच्छा येषु ते इत्यर्थ । अस्मिन्पक्षे शुभ्रत्वाधिक्य चमत्कृतिजनकमिति भाव । पयोधरा स्तना । सहेममेखला हेम्न सुवर्णस्य मेखलाभीरसनाभि सहिता नितबदेशा । नितबस्यैव कामनीयत्वे सहेममेखलेति विशेषण काम्यत्वाधिक्य व्यनक्ति । नितम्बबिम्बाश्चलहेममेखला इति पाठे तु चलाश्चचला हेममेखला येषामित्यर्थ । चमत्कृतिस्तु चचलमेखलोद्भूतशब्दादियवधेयम् । कस्य कामिनो मन सोत्सुक सोत्कण्ठ न कुर्वते । अपितु सर्वस्यापीति भाव । अत्रोत्सुकताख्याभावप्रधानत्वेनोत्सुकत्व तस्याधाऽतो नाशङ्कनि । नितम्बपयोधरयो कामिजनमनोहरणक्रियासामर्थ्यविशेष द्योतयितु सहेममेखला इत्यादि विशेषणदानात् परिकरालकार । "अलकार परिकर साभिप्राये विशेषणे" इति लक्षणात् ॥ ६ ॥

समुद्गतस्वेदचिताङ्गसन्धयो

१ B J D 'लोहितैः' २ B 'सनूपुरैः' ३ J 'शीतला' ४ 'तुषारहारार्पितगौरशेखरा' ५ 'नितम्बबिम्बाश्चलहेममेखला' ६ 'समुद्गत' ७ 'चिताङ्गसन्धय'

विमुच्य वासांसि गुरूणि सांप्रतम् ।
स्तनेषु तन्वंशुकमुन्नतस्तना
निवेशयन्ति प्रमदा सयौवना ॥ ७ ॥

समुद्गतेति । समुद्गतो नितान्तं स्वेदो घर्मोदकं तेन चिता व्याप्ता अङ्गाना गात्राणा सन्धयो यासां ता । सयौवनास्तारुण्ययुक्ता उन्नता स्तना यासां ता प्रमदा स्त्रिय सांप्रतम् अधुना ग्रीष्मे गुरूणि महान्ति वोढुमशक्यानीति यावत् वासांसि वसनानि विमुच्य परित्यज्य तनु सूक्ष्मम् अंशुकं वसनं तनुकमादि स्तनेषु कुचेषु निवेशयन्ति स्थापयन्ति । स्तनेषु चन्दनाद्यनुलेपनमिति अच्छ सूक्ष्मं अंशुकं वसनमित्यर्थ । उष्णकाले जना स्वल्पवस्त्रधारणोऽनादरिणो भवन्तीति लोकरीति समनुसृत्य वर्णनमिदम् । तन्वंशुकमिति पाठ साधीयान् ॥ ७ ॥

सचन्दनाम्बुव्यजनोद्भवानिलै
सहारयष्टिस्तनमण्डलार्पणै ।
सवल्लकीकाकलिगीतनिस्वने
प्रबोध्यते सुप्त इवाद्य मन्मथ ॥ ८ ॥

सचन्देनेति । चन्दनाम्बुना चन्दनरसेन सहितं सचन्दनाम्बु तच्च यद्व्यजनं तालवृन्तं तस्मादुद्भव उत्पत्तिर्येषा तेऽनिला समीरास्तै । हारयष्टिभिर्मुक्तावलीभि सहितानां स्तनमण्डलानां कुचानामर्पणै दानैरालिङ्गनैरिति यावत् । वल्लक्या वीणया सहिता काकलय सूक्ष्मध्वनय 'तान' इति संगीतशास्त्रपरिभाषाम् गीतस्य गानस्य निस्वनै ध्वनयश्चेति द्वन्द्व । तै सुप्त इव निद्रित इव मन्मथ प्रबोध्यते । यथा सुप्तो नृप प्रभाते गानादिना प्रबोध्यते तद्वद्ग्रीष्मेऽनाभूतो मदन सुप्त इति तर्कयित्वा तत्र बोधनमेभिरुपायै क्रियते । प्रकृतस्य व्यजनानिलादेर्मदनप्रबोधनोत्प्रेक्षणादुत्प्रेक्षालङ्कार । " संभावनमथोत्प्रेक्षा प्रकृतस्य समेन यत् " इति लक्षणात् ॥ ८ ॥

सितेषु हर्म्येषु निशासु योषिताम्
सुखप्रसुप्तानि मुखानि चन्द्रमा ।
विलोक्य नियतं भृशमुत्सुकश्चिरं
निशाक्षये याति ह्रियेव पाण्डुताम् ॥ ९ ॥

सितेष्विति । सितेषु सुधाधवलितेषु हर्म्येषु धनिकगृहेषु योषितां कामिनीनां सुखं प्रसुप्तानि निद्रितानि मुखानि वदनानि चिरं बहुकालं नियतं निरन्तरं निशासु वीक्ष्य दृष्ट्वा । अत्र सुखप्रसुप्तानि निशासु चन्द्रमा सहितः तत्र तासां मुखान्यभिव्यज्यन्ते सूच्यते ।

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१ 'समुद्गतस्वेद' २ B 'निवेशयन्ते' ३ 'चन्दनेन्दु' ४ B अर्पितै' ५ G N D 'विबोध्यते' J B 'प्रबुध्यत' ६ 'सुखानि सुखानि' ७ G D N J 'भूत भृशम' 'निर्निमेषम्' ८ 'एव'

निशाक्षये रात्र्यवसाने चंद्रमा उत्सुक उत्कण्ठित सन् ह्रियेव लज्जयेव पाण्डुता पाण्डुरत्वं याति । अत्र प्रातश्चन्द्रस्य स्वाभाविकी पाण्डुरता कामिनीनिष्कलंकमुख-दर्शनजेत्युत्प्रेक्षणादुत्प्रेक्षालंकार । लक्षणं पूर्वमुक्तमेव । अत्र च ह्रियेनेति पाठ एवोत्प्रेक्षानुकूल समीचीनश्च। ह्रियैवेतिपाठोऽसाधु । द्वितीयचरण नूनं मुखामिति पाठा पेक्षया निर्यन्त्रणमिति पाठ साधु ॥९॥

असह्यवातोद्धतरेणुमण्डला
प्रचण्डसूर्यातपतापिता मही ।
न शक्यते द्रष्टुमपि प्रवासिभिः
प्रियावियोगानलदग्धमानसैः ॥ १० ॥

असह्येति । प्रियाया कान्ताया वियोगो विरह एवानलस्तेन दग्धं भस्मी-भूतं मानस मनो येषा तै प्रवासिभि पान्थै । असह्य सोढुमशक्यो यो वातो वायुस्तेनोद्धतम् उपरिक्षिप्तं रेणुमण्डलं धूलिचकं यस्या सा । प्रचण्डेन सूर्यस्यात-पेन प्रकाशेन तापिता पीडिता दग्धप्राया मही द्रष्टुमपि वीक्षितुमपि न शक्यते। अत्र वियुक्तप्रवासिजनस्य महीदर्शनासामर्थ्यसमर्थनात्काव्यलिंगमलंकार । " समर्थ-नीयस्यार्थस्य काव्यलिंग समर्थनम् " इति तल्लक्षणात् ॥ १० ॥

मृगाः प्रचण्डातपतापिता भृशं
तृषा महत्या परिशुष्कतालव. ।
वनान्तरे तोयमिति प्रधाविता
निरीक्ष्य भिन्नाञ्जनसंनिभं नभः ॥ ११ ॥

मृगा इति । प्रचण्ड प्रखरो य आतप सूर्यकिरणास्तैस्तापिता पीडिता महत्या तृषा पिपासया परिशुष्काणि तालूनि काकुदानि येषा ते मृगा हरिणा भिन्नाञ्जनेन कज्जलेन संनिभं सदृशं नभ आकाशं निरीक्ष्य अवलोक्य वनान्तरे अन्यस्मिन्वने प्रधाविता शीघ्रं गता । कर्मणोऽधिकरणत्वविवक्षया वनान्तरे इत्यत्र सप्तमी । भ्रांतिमानलंकार । तल्लक्षणंतु " भ्रान्तिमानन्यसंवित्तुल्य दर्शने " इति ॥ ११ ॥

सविभ्रमैः सस्मितजिह्मवीक्षितै
विलासवत्यो मनसि प्रवासिनाम् ।
अनङ्गसंदीपनमाशु कुर्वते
यथा प्रदोषाः शशिचारुभूषणा. ॥ १२ ॥

सविभ्रमैरिति । शशीव चन्द्र इव चारूणि मनोहराणि भूषणान्यलंकारा यासा ता विलासवत्य सुंदर्य । विभ्रमेण विलासेन सहितै. स्मितेनेषद्धास्येन सहितै-र्जिह्मै कुटिलैर्वीक्षितैरपाङ्गावलोकनैरारात् यावत् प्रगल्भिना ताभिर्युवतिभि

1 J. 'वातोद्धत.' 2 'प्रधाविता.' 3 'जिह्मसाधतैः.' 4 D. N. 'प्रवासिनाम्.'

न्दतमेपर्वाणां यूना मनांसि अनंगसंदीपनं कामोद्दीपनं कुर्वते । इत्याह । यथा मदनैर चारु सुंदरं भूषणं येषां ते प्रदोषा रजनीमुखानि । सुन्दरोऽयं प्रदीपन-वलेक्य कामिनां कामो वर्धते । प्रवासिनामिति पाठोऽपि दुन्दते । तान्यप्रदोषैरपि तेऽपि कामपीडिता भवन्तीति भावः । उपमानोपमेयधर्मवाचकाना चतुर्णाम् दुग्धानादपूर्णोपमालंकारः ॥ १२ ॥

रवेर्मयूखैरभितापितो भृशं
विदह्यमानः पथि तप्तपांसुभिः ।
अवाङ्मुखो जिह्मगतिः श्वसन् मुहुः
फणी मयूरस्य तले निषीदति ॥ १३ ॥

रवेरिति । रवेः सूर्यस्य मयूखैः किरणैर्भृशमत्यन्तमभितापितः पीडितः पथि मार्गे तप्तपांसुभिः सूर्यकिरणतप्तैः पांसुभिर्धूलिभिः विदह्यमानः । सूर्यकिरणैः पीडितः पांसुभिस्तु ज्वलित इत्यर्थः । एतेनातपापेक्षया धूलेर्दाहकत्वातिशयो व्यज्यते । उक्तं चान्यत्र " रविरपि न दहति तादृग् यादृग् संदहति वालुकानिकरः " । अवाङ्मुखोऽधोमुखः । जिह्मा कुटिला गतिर्गमनं यस्य । तिर्यग्गमनस्वभावत्वादेव सर्पस्येति भावः । मुहुर्वारंवारं श्वसन् फणी सर्पो मयूरस्य बर्हिणस्य च्छायायाम् इत्यर्थः । तले तच्छरीरच्छायायामिति यावत् । निषीदति अवतिष्ठते । भीतिकारणे मयूरे विद्यमानेऽपि भीत्यजननाद्विशेषोक्त्यलंकारोऽत्र व्यङ्ग्यः । तल्लक्षणं तु " विशेषोक्तिरखण्डेषु कारणेषु फलावचः " इति ॥ १३ ॥

तृषा महत्या हतविक्रमोद्यमः
श्वसन्मुहुर्दूरविदारिताननः ।
न हन्त्यदूरेऽपि गजान्मृगेश्वरो
विलोलजिह्वश्चलिताग्रकेसरः ॥ १४ ॥

तृषेति । महत्या दृढया तृषा पिपासया हतो नाशितो विक्रमस्य पराक्रमस्योद्यम उद्योगो यस्य सः । मुहुर्वारंवारं श्वसन् दूरं विदारितं विस्फारितमाननं मुखं येन सः । विलोला चञ्चला जिह्वा रसना यस्य सः । केसराग्रमग्रकेसरम् । आहिताग्न्यादिगणत्वादग्रशब्दस्य पूर्वनिपातः । अथवा " द्वन्द्वतत्पुरुषयोर्गुणगुणिनोर्भेदाभेदाभ्याम् " इति वामनसूत्रानुसारेण तत्पुरुषः समासः । " अग्रं मेऽग्रहस्तादुपभाजनम् " इति नासिकादिवत् इव । केचित् " अग्रिके च प्रधाने च प्रथमे चाभिधेयवत् " इति मेदिनीकोशानुसारेण प्राधान्यबोधकाग्रशब्दस्य कर्मधारयमाहुः । चलिताः कम्पिता अग्रकेसराः सटाग्राणि यस्य स मृगेश्वरः केसरी अदूरेऽपि स्थितानिति शेषः । गजान् द्विरदान् न हन्ति न विदारयति । विशेषोक्तिरलंकारः । लक्षणं पूर्वमुक्तम् ॥ १४ ॥

१ ' पन्नः '. २ B. K. ' भृशं '. ३ ' मृगम '. ४ B. मृगाधिपः '. ५ ' चलितस्वकेसरः '.

विपन्नमीनं द्रुतभीतसारसम् ।
परस्परोत्पीडनसंहतैर्गजैः
कृतं सरः सान्द्रविमर्दकर्दमम् ॥ १९ ॥

समुद्धतेति । परस्परोत्पीडनसंहतैः परस्परस्योत्पीडनाय नाशाय संहतैर्मिलितैर्गजैर्हस्तिभिः सरः समुद्धृतानि उत्पाट्य दूरं क्षिप्तान्यशेषाणि संपूर्णानि मृणालानां बिसानां जालानि यस्मात्तत् तथाकृतम् । अपिच विपन्ना विपदभिभूता मीना मत्स्या यस्मिंस्तत् । "विपन्नं विपदापन्ने" इति मेदिनी । द्रुताः पलायिता भीताश्च सारसाः पक्षिविशेषा यस्मिंस्तत् । सान्द्रो निबिडो विमर्देन युद्धेन कर्दमः पङ्को यस्मिन् तथा कृतं विहितम् । गजैः परस्परनाशाय प्रवृत्तैः सरसि तथा जन्यमारब्धं येन मृणालजालानि बहिर्गमितानि मत्स्या मृताः सारसाः पलायिताः कर्दमश्च सान्द्रो जातः ॥ १९ ॥

रविप्रभोद्भिन्नशिरोमणिप्रभो
विलोलजिह्वाद्वयलीढमारुतः ।
विषाग्निसूर्यातपतापितः फणी
न हन्ति मण्डूककुलं तृषाकुलः ॥ २० ॥

रवीति । रवेः सूर्यस्य प्रभया कान्त्योद्भिन्ना बहिर्निर्गता शिरोमणेः फणास्थरत्नस्य प्रभा कान्तिर्यस्य सः । विलोलेन चपलेन जिह्वाद्वयेन लीढ आस्वादितो मारुतः पवनो येन सः विषमेव अग्निर्विषाग्निः । अथवा विषम् अग्निर्दावानलः सूर्यातपश्चैतैस्तापितः पीडितः । अथवा विषं चाग्निश्च विषाग्नी विषाग्नी इव सूर्यातपस्तेन तापितः पीडितोऽनएव तृषाकुलः फणी मण्डूककुलं भेकसमूहं न हन्ति न नाशयति भक्षणायेति शेषः ॥ २० ॥

सफेनलालावृतवक्त्रसंपुटं
विनिर्गतालोहितजिह्वमुन्मुखम् ।
तृषाकुलं निःसृतमद्रिगह्वराद्
गवेषमाणं महिषीकुलं जलम् ॥ २१ ॥

सफेनेति । फेनेन डिंडीरेण सहित (फेस इति महाराष्ट्रभाषायाम्) लालया स्यादन्या आवृतं व्याप्तं वक्त्रसंपुटं मुखसंपुटं यस्य तत् । 'डिंडीरोऽब्धिकफः फेनः' '' सृणिका स्यन्दिनी लाला'' इति चामरः । विनिर्गता बहिरागता आलोहिता आसमन्ताल्लोहितवर्णा जिह्वा रसना यस्य तत् । उन्मुखम् ऊर्ध्वानि मुखानि यस्य तत् । तृषाकुलं पिपासाव्याप्तमतएव सलिलमुद्दिश्य गवेषमाण-

१ 'विनिपन्नमीनाद्रुतभीतसारसम्'　२ 'उत्पीडित'　३ 'क्षतम्'　४ 'पीत'.　५ 'तृषार्दित'.　६ 'भाद्रुतम्'　७ D J. N 'लो ?दन'　८ D G N J 'ध्वनि गृता'

मन्विष्यन् महिषीकुलम् अतिगह्वरात् पर्वतकंदरान्निःसृतं निर्गतं भवतीति शेषः ॥ २१ ॥

पटुतरदवदाहोत्प्लुष्टशष्पप्ररोहाः
परुषपवनवेगोत्क्षिप्तसंशुष्कपर्णाः ।
दिनकरपरितापक्षीणतोयाः समन्ताद्
विदधति भयमुच्चैर्वीक्ष्यमाणा वनान्ताः ॥ २२ ॥

पटुतरेति । अतिशयेन पटुः पटुतरो यो दवो वनाग्निस्तस्य दाहेन ज्वलनेन उत्प्लुष्टा दग्धाः शष्पाणां तृणानां प्ररोहा अंकुरा येषु ते । परुषः कठोरो यो पवनस्तस्य वेगेनोत्क्षिप्तानि उपरि क्षिप्तानि संशुष्काणि पर्णानि येषु ते । दिनकरस्य सूर्यस्य परितापेनातपेन क्षीणानि नष्टानि तोयान्युदकानि येषु ते वनान्ता वनप्रान्तभागा उच्चैः उन्नतस्थलतो वीक्ष्यमाणा अवलोक्यमाना भयं विदधति कुर्वन्ति । अथवा उच्चैरिति भयविशेषणं महतीं भीतिमित्यर्थः । मालिनीवृत्तम् "ननमयययुतेयं मालिनी भोगिलोकैः" इति तल्लक्षणात् ॥ २२ ॥

श्वसिति विहगवर्गः शीर्णपर्णद्रुमस्थः
कपिकुलमुपयाति क्लान्तमद्रेर्निकुञ्जम् ।
भ्रमति गवययूथः सर्वतस्तोयमिच्छन्
शरभकुलमजिह्मं प्रोद्धरत्यम्बु कूपात् ॥ २३ ॥

श्वसितीति । शीर्णानि पतितानि पर्णानि पत्राणि येषां तेषु द्रुमेषु तिष्ठतीति विहगवर्गः पक्षिसमूहः श्वसिति । दीर्घश्वासं दीर्घं श्वासोच्छ्वासं करोति । क्लान्तं म्लानं कपिकुलं वानरयूथः अद्रेः पर्वतस्य निकुञ्जं लतागृहं याति वानराणां तादृशभावात्क्लमोपशमनाय ते लतागृहमाश्रयन्ते । तोयमुदकमिच्छन् गवययूथः पशुविशेषाणां गोसदृशानां "गवा" इति भाषायां प्रसिद्धानां समूहः सर्वतः इतस्ततो भ्रमति पर्यटति । अजिह्मम् अकुटिलं शरभाणां मृगविशेषाणां कुलं समूहः कूपाद्वाप्या अम्बु उदकं प्रोद्धरति गृह्णाति । शरभास्तु काश्मीरेषु सिंहवैरिण इति प्रसिद्धा अष्टापदा मृगविशेषाः । शरभवर्णना कालिदासेनैव मेघसंदेशे दृश्यमानास्तीति "तान्कुर्वीथास्तुमुलकरकावृष्टिपातावकीर्णान्" इति मेघे बोधितः ॥ २३ ॥

विकचनवकुसुम्भस्वच्छसिन्दूरभासा
प्रबलपवनवेगोद्भूतवेगेन तूर्णम् ।

तरुविटपलताग्रालिङ्गनव्याकुलेन
दिशि दिशि परिदग्धा भूमयः पावकेन ॥ २५ ॥

विकचेति । विकचं प्रफुल्लं नवं नूतनं कुसुम्भमिव महारजनमिव स्वच्छमच्छं सिन्दूरं रक्तचूर्णं तस्य भा इव भा कान्तिर्यस्य तेन । अथवा विकचनवकुसुम्भं स्वच्छसिन्दूरं च तयोर्भा इव भा यस्य तेन । ' सिन्दूरं रक्तचूर्णके " इति मेदिनी । प्रबलस्य प्रचण्डस्य पवनस्य वायोर्वेगेनोद्भूत उत्पादितो वेगो यस्य तेन । वाताधिक्ये ह्यग्निर्वर्धते । तरूणां वृक्षाणां विटपाः शाखाश्च लतानामग्राणि च तेषामालिङ्गन आश्लेषे व्याकुलेन समासक्तेन पवनेन वनाग्निना भूमयो भुवः प्रदेशा दिशि दिशि प्रतिदिशं तूर्णं सम्प्रति परिदग्धा कृष्णीकृता ॥ २४ ॥

ध्वनति पवनवृद्धः पर्वतानां दरीषु
स्फुटति पटुनिनादः शुष्कवंशस्थलीषु ।
प्रसरति तृणमध्ये लब्धवृद्धिः क्षणेन
ग्लपयति मृगवर्गं प्रान्तलग्नो दवाग्निः ॥ २५ ॥

ध्वनतीति । पवनेन वातेन वृद्ध एधितो दवाग्निर्दावानलः पर्वतानां दरीषु गुहासु ध्वनति निनदति । ज्वलतीति पाठापेक्षया ध्वनतीति पाठः सम्यक् । शुष्काः जलरहिता वंशानां वेणूनां स्थल्योऽकृत्रिमभूमयस्तासु पटुनिनादः पटुर्व्यक्तो निनादः स्वनो यस्य सः स्फुटति विकसति । तद्वत् तृणानां मध्ये क्षणेन क्षणादेवाल्पकालादेव लब्धाधिगता वृद्धिर्येन स प्रसरति । प्रान्ते प्रान्तभागे लग्नः स मृगवर्गं ग्लपयति पीडयति व्याकुलयतीत्यर्थः ॥ २५ ॥

बहुतर इव जातः शाल्मलीनां वनेषु
स्फुरति कनकगौरः कोटरेषु द्रुमाणाम् ।
परिणतदलशाखादुत्पतन्प्रांशुवृक्षाद्
भ्रमति पवनधूतः सर्वतोऽग्निर्वनान्ते ॥ २६ ॥

बहुतरेति । अग्निः शाल्मलीनां पिच्छिलावृक्षाणां " सावरि " इति महाराष्ट्रभाषायाम् । वनेषु बहुतरः अतिशयेन जात इव प्रादुर्भूत इव द्रुमाणां वृक्षाणां कोटरेषु वृक्षविवरेषु कनकगौरः कनकमिव सुवर्णमिव गौरः स्फुरति

१ D J N ' तरु , ' तनुविकच ' २ G N ' ज्वलति ' ' धर्णति ' ३ B पवनविद्ध ' ४ ' पर्वतान्तदरीषु ' ५ ' स्फुरति ' ६ K पटुनिनाद D J G N ' पटुनिनादं ' ७ D ' तृणमध्यम ' ८ B K दाहयति ', ' तापयति ' ९ ' यूथम ' ' वृन्दम ' १० ' द्विपाढ्य ' ११ बहुतर इव दान १२ ' एर्दीं ' १३ D G N ' परिणतदलशाखानुत्पतन्प्रांशुवृक्षान ' ' परि ' ' परिणतदलशाखा उत्पतन् गुल्मवृक्षान् १४ ' दहति ' १५ ' सर्वदा '

विलसति । परिणतानि पक्वानि दलानि पत्राणि शाखाश्च यस्य तस्माद् वृक्षादाशु द्रदिति उत्पतति ऊर्ध्वं गच्छति । अथवा परिणतानि दलानि शाखा तथाभूता शाखा यस्य तस्मात् । पक्वो वृक्षोऽग्निना तूर्णं दह्यत इति भाव । ऊर्ध्वगतश्च पवनेन धृत कम्पितो वनान्ते वनप्रान्ते सर्वत आसमन्ताद् भ्रमति गतागत करोति ॥ २६ ॥

गजगवयमृगेन्द्रा वन्हिसतप्तदेहा
सुहृद इव समेता द्वन्द्वभावं विहाय ।
हुतवहपरिखेदादाशु निर्गत्य कक्षाद्
विपुलपुलिनदेशां निम्नगामाश्रयन्ते ॥ २७ ॥

गजेति । वन्हिना वनाग्निना सतप्ता देहा येषा ते गजगवयमृगेन्द्रा गजो द्विपो गवयो गोसदृशो वनवृषभो मृगेन्द्र सिंहश्च द्वन्द्वभाव कलह विहाय त्यक्त्वा " द्वन्द्व रहस्ये कलहे तथा मिथुनयुग्मयो " इति मेदिनी । सुहृद इव सखाय इव समेता एकीभूता. हुतवहस्याग्ने परिखेदात्त्रासात् कक्षात् वनात् निर्गत्य नि ष्क्रम्य । " कक्षो वीरुधि दोर्मूले वन्छे शुष्कतृणे वने " इति मेदिनी । विपुल पृथुल पुलिनदेश सैकतप्रदेशो यस्यास्ता निम्नगा नदीमाश्रयन्ते ॥ २७ ॥

कमलवनचिताम्बुः पाटलामोदरम्य
सुखसलिलनिषेक सेव्यचंद्रांशुहार ।
व्रजतु तव निदाघ कामिनीभि समेतो
निशि सुललितगीते हर्म्यपृष्ठे सुखेन ॥ २८ ॥

प्रियासबोधमधुर सरमुपसहरति । हे सुललितगाते । सुललितमतिमनो हर गीत गान यस्यास्तत्सबुद्धौ तथाविधे हे प्रिये । कमलाना सरोरुहाणा वनेन निवासेन चित्त व्याप्तम् अम्बु यस्मिन् । " वन नपुसक नीरनिवासालयकानने " इति मेदिनी । यत्तु वनेन समुदायेनेत्यर्थ स प्रमाणाभावादनादरणीय । पाटलाना कोऽप्रपुष्पाणाम् आमोदेन सुवासेन रम्यो मनोहर । पाटलानामामोदो रम्यो य- स्मिनित्यपव्याख्यान विशेषणपूर्वनिपातत्वाद्दुष्टमाहे । सुख सुखदायक सलिल निषेक सलिलेन निषेक स्नान सलिले निषेको वा यस्मिन् । एतेन " सुभगस लिलावगाहा " इति स्मारितम् । सेव्याश्चन्द्रस्यांशव किरणा हारा मुक्तामा लाश्च यस्मिन् । अथवा चद्रांशव एव हारा चद्रांशुहारा सेव्याश्चद्रांशुहारा. य स्मिन् स । निदाघो ग्रीष्मर्तु कामिनीभि सखीभि समेतो युक्तो रात्रौ प्रा सादतले चद्रशालाया सुखेन तव गच्छतु । त्व ग्रीष्मकाले सखीभि सह सौधतले

१ J 'समन्तात्' २ 'शत्रुभावम्' ३ 'निगम्य' ४ J. G. N 'देशात्' ५ D J G N 'सविशन्ति' ६ 'दल' ७ B 'जाल' ८ 'समेतम्' ९ B. 'गीते'

गायन्त्या रात्रिः सुखेन नयेति भावः । गायनासक्तयैव कालो यापनीय इति सूचयितुमेव सुललितगाते इति संबोधनम् ॥ २८ ॥

इति श्रीकालिदासकृतऋतुसंहारे प्रथमः सर्गः ॥ १ ॥

...नानि । इदं च खण्डकाव्यं तल्लक्षणं तु साहित्यदर्पणे “ खण्डकाव्यं भवेत्काव्यस्यैकदेशानुसारि यत् ” इति । अत्र च महाकाव्यैकदेशऋतुवर्णनस्य विहितत्वात् । अत्र च प्रतिसर्गमन्ते वृत्तभेदः स च सर्गलक्षणानुरूपो यथा तत्रैव “ एकवृत्तमयैः पद्यैरवसानेऽन्यवृत्तकै ”रित्युक्तत्वादिति दिक् ॥

इति महाकविश्रीकालिदासकृतऋतुसंहारव्याख्यायां बालबोधिन्यां प्रथमः सर्गः ॥ १ ॥



द्वितीयः सर्गः

वर्षावर्णनम् ।

अथ ग्रीष्मकालादनन्तरमुपस्थितं वर्षाकालमुपवर्णयन्नाह ।

ससीकराम्भोधरमत्तकुञ्जर—
स्तडित्पताकोऽशनिशब्दमर्दलः ।
समागतो राजवदुद्धतद्युति—
र्घनागमः कामिजनप्रियः प्रिये ॥ १ ॥

ससीकरेति । हे प्रिये राजवन्नृपवदुद्धता उन्नता द्युतिः कान्तिर्यस्य स घनानामागमः उद्गमोऽथवा घनानां मेघानामागमो यस्मिन् स वर्षर्तुः समागतः सम्यक्तयोपस्थितः । राजानं वर्षाकालं च विशिनष्टि । शीकरैरम्बुकणैः सहितोऽम्भोधरः पयोधर एव मत्तः कुञ्जरो गजो यस्य स तथोक्तः । मत्तजलधररूपिणं कुञ्जरमारूढ इति तात्पर्यार्थः । नृपपक्षे ससीकराम्भोधर इव मत्तकुञ्जरो यस्य सः । मेघवर्षाकालरूपं समारूढमागत इति यावत् । तडिदेव सौदामिन्येव पताका यस्य । नृपपक्षे तडिदिव पताका यस्य । विद्युदिव दीप्तिमत्पताक इति भावः । अशनिशब्दो वज्रध्वनिरेव मर्दलो वाद्यविशेषो यस्य सः । 'ढक्का' इति महाराष्ट्रभाषायाम् । पक्षेऽशनिरिव शब्दो यस्य तादृशो मर्दलो वाद्यविशेषो यस्य सः कामिजनप्रियः कामिनां जनानां कामुकानां प्रियः पक्षे कामिनां नागरिकाणां प्रियः । नृपा हि नगरप्रवेशावसरे धनं वर्षयन्ति च याचकाग्रे इत्यर्थः नृपो यथा तुलनीयोऽनया हस्तिनमारूढः पताका पुष्कलवाद्यघोषसह प्रवेशं च तद्वदयं घनोऽपीति भावः । एवं तु पूर्ववदुपमान्तरम् ॥ १ ॥

नितान्तनीलोत्पलपत्रकान्तिभिः
क्वचित्प्रभिन्नाञ्जनराशिसन्निभैः ।
क्वचित्सगर्भप्रमदास्तनप्रभैः
समाचितं व्योम घनैः समन्ततः ॥ २ ॥

वर्णाश्च वर्तन्ते तद्वदुच्चयाममध्याः समन्ताच्छुभ्रवर्णाश्च ते । वाग्भटोऽपि गर्भिणीस्तनौ पीनौ श्वेतान्तौ कृष्णचूचुकाविति । घनैर्मेघैर्व्योम समन्तत आसमन्तात्समाचितं व्याप्तम् ॥ २ ॥

तृषाकुलैश्चातकपक्षिणां कुलैः
प्रयाचितास्तोयभरावलम्बिनः ।
प्रयान्ति मन्दं बहुधारवर्षिणो[1]
बलाहकाः श्रोत्रमनोहरस्वनाः ॥ ३ ॥

तृषाकुलैरिति । तृषाकुलैः पिपासापीडितैश्चातकपक्षिणां कुलैः समुदायैः प्रयाचिताः प्रार्थिताः । चातकानां मेघैकजीवनत्वादिति भावः । तोयभरेणोदकाधिक्येनावलम्बन्तेऽधोगच्छन्ति ते तोयभरावलम्बिनः । बह्व्यो धारा यस्यां क्रियायां यथा स्यात्तथा बहुधारं वर्षन्ति ते । नववारिवर्षिण इति पाठोऽक्लिष्टः । श्रोत्रस्य श्रवणेन्द्रियस्य मनोहरः स्वनो गर्जितं येषां ते । बलाहका वारिवाहका मेघा इति यावत् । पृषोदरादित्वात्साधु । मन्दं प्रयान्ति जलभारान्मन्दं मन्दं चरन्ति ॥ ३ ॥

बलाहकाश्चाशनिशब्दमर्दलाः[2]
सुरेन्द्रचापं दधतस्तडिद्गुणम् ।
सुतीक्ष्णधारापतनोग्रसायकै[3]
स्तुदन्ति चेतः प्रसभं प्रवासिनाम् ॥ ४ ॥

बलाहका इति । च शब्दोऽप्यर्थे । अपि च । अशनिशब्दः पविशब्दो मर्दलो वाद्यविशेषो येषां ते । तडिद्विद्युद्गुणो मौर्वी यस्य तत्सुरेन्द्रचापमिन्द्रधनुर्दधतो धारयन्तो बलाहका मेघाः सुतीक्ष्णानां तिग्मानां धाराणां पतनान्येवोग्राः प्रखराः सायका[4] नाराचास्तैः करणैः प्रवासिनां वियुक्तानां पान्थानां चेतो मानसं प्रसभं सबलात्कारं तुदन्ति पीडयन्ति । " मेघालोके भवति सुखिनोऽप्यन्यथावृत्ति चेतः कण्ठाश्लेषप्रणयिनि जने किं पुनर्दूरसंस्थे " इति च मेघसंदेशस्थं पद्यमप्यनेन स्मारितम् । अत्र च प्रस्तुतमेघकृतप्रवासिजनपीडावर्णनादेवाप्रस्तुतमारकृतशरप्रहारपरिस्फूर्त्या समासोक्तिरलंकारो रूपकमूलक इत्यवधेयम् । " समासोक्तिः परिस्फूर्तिः प्रस्तुतेऽप्रस्तुतस्य चेत् " इति तल्लक्षणात् ॥ ४ ॥

प्रभिन्नवैदूर्यनिभैस्तृणाङ्कुरैः[5]
समाचिता प्रोत्थितकन्दलीदलैः[6] ।
विभाति शुक्लेतररत्नभूषिता[7]
वराङ्गनेव क्षितिरिन्द्रगोपकैः ॥ ५ ॥

1 B. 'बहुवारिवर्षिणः' K. 'नववारिवर्षिणः'. 2 B. G. 'भीषणाः'. K. 'भूषणाः'. 3 B. 'सतीक्ष्ण'. 'सुतीव्र'. 4 B. 'सायकाः'. 5 B. 'निभस्य'. 'स्तनिभि.'. 'शुभग्रः'. 6 'प्रोद्दित'. 7 B. 'कार्ष्ण्यं वरत्नभूषिता' 'कृष्णेतररत्नभूषिता'.

प्रभिन्नेति । प्रभिन्नाः छिन्ना ये वैदूर्या अमिनोपला रत्नविशेषास्तैर्निभैः सदृशैः । प्रभिन्ना उल्लसन्त इति व्याख्याने तु भिन्नमणिविशेषकान्त्यनवबोधमूलकम् । तृणाङ्कुरैर्नवप्ररोहैः प्रोत्थितान्युद्गतानि कंदलीना पर्णाग्रालोद्भववनस्पतिविशेषाणा "कंदिणी" इति महाराष्ट्रभाषायाम् प्रथिमानां दलानि पर्णानि तैः । "आविर्भूतप्रथममुकुलाः कन्दलीश्चानुकच्छम्" इत्यनेनैव कविना वर्षाकाले कन्दलीनामुत्पत्तिः सूचिता मेघसंदेशे । इन्द्रगोपैरिन्द्रगोपाख्यैः क्षुद्रैः कृष्णचिह्नैः कीटैश्च समाचिता व्याप्ता क्षितिः पृथ्वी शुक्लैर्रक्तैर्मणिभिरलंकृता वराङ्गनेव लावण्यवती कामिनीव विभाति शोभते । अलंकारैरलंकृता युवतिरिव पृथ्वी विभातीति भावः । यत्तु वराङ्गना वेश्येति व्याख्यानं तद्वाराङ्गनेति भ्रान्त्या शब्दार्थापरिज्ञानेन वा बोद्धव्यम ॥ ५ ॥

सदा मनोज्ञं सुरतोत्सवोत्सुकं
विकीर्णविस्तीर्णकलापशोभितम् ।
ससम्भ्रमालिंगनचुम्बनाकुलं
प्रवृत्तनृत्यं कुलमद्य बर्हिणाम् ॥ ६ ॥

सदेति । सदा सर्वदा मनोज्ञं रमणीयं सुरतोत्सवे रतिक्रीडायामुत्सुकमुत्कण्ठितं विकीर्णः प्रसारितो विस्तीर्णो महान् कलापो बर्हं तेन शोभितमलंकृतं संभ्रमेण सहितं यथा तथा ससंभ्रममालिङ्गने चुम्बने चाकुलं व्याप्तं बर्हिणां मयूराणां कुलं समूहोऽद्य वर्षाकाले प्रवृत्तं प्रारब्धं नृत्यं नर्तनं येन तत्प्रवृत्तनृत्यं जातम् । मेघमालोकय मयूरा नृत्यन्तीति प्रसिद्धमेव । मनोज्ञाम्बुदनादमित्यत्र तु मनोज्ञो मधुरोऽम्बुदस्य मेघस्य नादो गर्जितं तस्मिन्नुत्सुकमित्यर्थः । अन्ये तु पाठभेदाः सुगमाः ॥ ६ ॥

निपातयन्त्यः परितस्तटद्रुमान्
प्रवृद्धवेगैः सलिलैरनिर्मलैः ।
स्त्रियः सुदुष्टा इव जातविभ्रमाः
प्रयान्ति नद्यस्त्वरितं पयोनिधिम् ॥ ७ ॥

गतम र । सुरुप्रा क्षिप्त स्य दुर्गाणि । न चापिम्य दृ । न यथा चान नेत्रेषा कर्पूरतनं स्तकुलम्यानि नाय नाश गेतापगादे निर्गि य नार नवमेघि तूर्णं गर्मेस्तम्भान नचटि न दृष्ट्वा गापि मर्दितवैगनजिरद्वैमदिरमा त्ववनुना नागरसप्रम न नि भन । मृद्गतगैरिरि वेगपतौर मर्दिताना योनामिमान ।योनपरिरिरापत्र । ग जोपम गा अगभन दुतुभयो नरर ॥ ७ ॥

तृणोत्करैरुद्गतकोमलाङ्कुरै-
श्चितानि नीलैर्हरिणीमुखक्षतैः ।
वनानि वैन्ध्यानि हरन्ति मानसं
विभूषितान्युद्गतपल्लवैर्द्रुमैः ॥ ८ ॥

तृणो करैरति । नीलैर्नीलवर्णैर्हरिणीनां मृगाङ्गनानां मुखैः क्षतानि खण्डितानि नरद्रुमा निर्गता कोमला मृदवोऽङ्कुरा यस्मिन् येषां तैस्तृणोत्करैस्तृणराशिभिश्चितानि व्याप्तानि । स्यात् पुञ्जराशी तूत्कर इत्यमरः ... उद्गतानि नवो पल्लवानि पत्त्राणि येषां तैर्द्रुमैर्विभूषितान्यलङ्कृतानि वन्यानि विन्ध्यस्य इमानि वनान्यरण्यानि मानसान्तःकरणं हरन्त्याकर्षयन्ति । यथा ... उपवनभूमयो मनोहरतद्रूपैरलङ्कृतानि ... नम इति भावः । अथवा क्षतानि हरिणी ... नैः । निष्ठान्तरं ... ताम्यादिश्वा ... निपात । तेन च ' यस्य तया नख रोपण महदाता तैः ... मुखे ... इति ... पद्य सम गितम ॥ ८ ॥

विलोलनेत्रोत्पलशोभिताननै
र्मृगैः समन्तादुपजातसाध्वसैः ।
समाचिता सैकतिनी वनस्थली

अभीक्ष्णमुच्चैर्ध्वनता पयोमुचा
घनान्धकारीकृतशर्वरीष्वपि ।
तडित्प्रभादर्शितमार्गभूमयः
प्रयान्ति रागादभिसारिकाः स्त्रियः ॥ १० ॥

अभीक्ष्णमिति । अभीक्ष्णं पुनःपुनरुच्चैर्महान्तं शब्दं विदधता पयोमुचा पयांसि मुञ्चन्ति त्यजन्ति तेन मेघेन घनान्धकारीकृतशर्वरीषु घनो निबिडोऽन्धकारो यासु ता घनान्धकाराः न घनान्धकाराः अघनान्धकाराः घनान्धकाराः इव सम्पद्यन्ते घनान्धकारीकृताः शर्वर्यो रजन्यः तासु । सततनलदद्रूपाद्धृतासु गतिविच्छिर्यर्थ । तडितां विद्युतां प्रभाः कान्तिभिर्दर्शिता मार्गभूमयो यासां ता अभिसारिकाः स्त्रियो रागात् प्रेम्णा प्रयान्ति गच्छन्ति । "कान्तार्थिनी तु या याति सङ्केतं साभिसारिका" इत्यमरः । महान्धकारे प्रेम्णा विना कामिन्यो रमणसङ्केतं गच्छन्ति । रति शोकवेलाया कुमारसम्भवे 'रजनीतिमिरावगुण्ठिते पुरमार्गे घनशब्दविक्लवाः । वसतिं प्रिय कामिनां प्रियास्त्वदृते प्रापयितुं क ईश्वरः' ... मदनेन ... प्रेम्णैव विशेष । सुतीक्ष्णसुन्दरिलिपि ... । १० ॥

पयोधरैर्भीमगभीरनिःस्वनै—
स्तडिद्भिरुद्वेजितचेतसो भृशम् ।
कृतापराधानपि योषितः प्रियान्
परिष्वजन्ते शयने निरन्तरम् ॥ ११ ॥

पयोधरैरिति । भीमो भयङ्करो गभीरो गभीरो निःस्वनो निनादो येषां तैः पयोधरैर्मेघैस्तडिद्भिर्विद्युद्भिर्भृशमत्यन्तमुद्वेजितं भीतं चेतोऽन्तःकरणं यासां ता योषितः स्त्रियः कृतापराधानपि कृतोऽपराधोऽन्याङ्गनासेवनादिरूपोऽपराधो यैस्तान् प्रियान् रमणान् शयने शय्यायां निरन्तरं ... परिष्वजन्ते आलिङ्गन्तीत्यर्थः । भुजङ्ग... मेघनिर्घोषा कामिन्योऽपराधं विस्मृत्य रमणमालिङ्गन्ते इति भावः ॥११॥

विलोचनेन्दीवरवारिबिन्दुभि—
र्निषिक्तबिम्बाधरचारुपल्लवाः ।
निरस्तमाल्याभरणानुलेपनाः
स्थिता निराशाः प्रमदाः प्रवासिनाम् ॥ १२ ॥

१ B K 'मुहुर्मुहुः' २ B 'घनाम्' '६ नताम' ध्वनिते' 'स्वनताम्' ३ B 'पयोमुचाम्'. ४ B K 'घनान्धकारावृत'. ५ 'पुष्प परा स्त्रिय' ६ B 'निःस्वनै' ७ B 'घनाङ्के' B. 'स्तनद्भि'. ८ B 'कृता' ९ 'कृता'

[illegible] । [illegible] दुःखारण [illegible] । [illegible] [illegible] [illegible] [illegible] सुतृणं [illegible] [illegible] [illegible] [illegible] । [illegible] [illegible] । [illegible] ॥ ७ ॥

तृणोत्करैरुद्गतकोमलाङ्कुरै-
श्चितानि नीलैर्हरिणीमुखक्षतैः ।
वनानि वैन्ध्यानि हरन्ति मानसं
विभूषितान्युद्गतपल्लवैर्द्रुमैः ॥ ८ ॥

तृणेति । [illegible] मृगस्त्रीणां मुखैः [illegible] [illegible] तृणराशिभिश्चितानि व्याप्तानि । [illegible] [illegible] [illegible] मानसं [illegible] । यथा [illegible] मनोहरं [illegible] इति भावः । [illegible] [illegible] [illegible] ॥ ८ ॥

विलोलनेत्रोत्पलशोभिताननै-
र्मृगैः समन्तादुपजातसाध्वसैः ।
समाचिता सैकतिनी वनस्थली
समुत्सुकत्वं प्रकरोति चेतसः ॥ ९ ॥

विलोलेति । [illegible] नेत्राण्येवोत्पलानि कमलानि तैः शोभितानि भूषितान्याननानि मुखानि येषां तैः । उपजातं समुत्पन्नं साध्वसं भयं येषां तैर्मृगैर्हरिणैः समन्तात् [illegible] समाचिता [illegible] सैकतिनी सैकतं पुलिनं [illegible] यस्य सा वनस्थली वनस्याऽरण्यस्य [illegible] समुत्सुकत्वं [illegible] [illegible] । [illegible] समुत्सुकं भवति चेत इति भावः ॥ ९ ॥

अभीक्ष्णमुच्चैर्ध्वनता पयोमुचा
घनान्धकारीकृतशर्वरीष्वपि ।
तडित्प्रभादर्शितमार्गभूमयः
प्रयान्ति रागादभिसारिकाः स्त्रियः ॥ १० ॥

अभीक्ष्णमिति । अभीक्ष्णं पुनः पुनरुच्चैर्ध्वनता महान्तं शब्दं कुर्वता पयोमुचा पयांसि मुञ्चतीति तेन मेघेन घनान्धकारीकृतशर्वरीषु घनो निबिडोऽन्धकारो यासु ता घनान्धकाराः न घनान्धकारा अघनान्धकाराः अघनान्धकारा घनान्धकारा इव सम्पद्यमाना घनान्धकारीकृतास्ताः, शर्वर्यो रात्रयश्च तासु । सन्ततान्धकारयुक्तास्वपि रात्रिष्वित्यर्थः । तडितां विद्युतां प्रभाभिः कान्तिभिर्दर्शिता मार्गभूमयो यासां ता अभिसारिकाः स्त्रियो रागात्प्रेम्णा प्रयान्ति गच्छन्ति । 'कान्तार्थिनी तु या याति संकेतं साभिसारिका' इत्यमरः । महान्धकारे प्रेम्णा विना कामिन्यो रमणसकाशं न गच्छन्ति । यदि शोकवेगात्ता कुमारसम्भवे "रजनीतिमिरावगुण्ठिते पुरमार्गे घनशब्दविक्लवाः । वसतिं प्रिय कामिनां प्रियास्त्वदृते प्रापयितुं क ईश्वरः" इत्यत्र मदनेन कामिन्या कविना प्रकटितम् । तत्र तु मदनेन तत्र गमनं, अत्र तु प्रेम्णेति विशेषः । मुक्ताक्षणमुच्चैरित्यपि पाठः सम्यक् तेन न गमितम्य इत्येतदवलम्ब्यते ॥ १० ॥

पयोधरैर्भीमगभीरनिःस्वनै–
स्तडिद्भिरुद्वेजितचेतसो भृशम् ।
कृतापराधानपि योषितः प्रियान्
परिष्वजन्ते शयने निरन्तरम् ॥ ११ ॥

पयोधरैरिति । भीमो भयङ्करो गभीरो गम्भीरो निःस्वनो निर्घोषो येषां तैः पयोधरैर्मेघैस्तडिद्भिर्विद्युद्भिश्च भृशमत्यन्तमुद्वेजितं खेदितं चेतोऽन्तःकरणं यासां ता योषितः स्त्रियः कृतः आगतोऽपराधोऽन्यासक्त्यादिरूपोऽपराधो यैस्तान् प्रियान् रमणान् शयने शय्यायां निरन्तरं यथा स्यात्तथा परिष्वजन्ते आलिङ्गन्ति । श्रुतभयजनकमेघनिर्घोषाः कामिन्योऽपराधं विस्मृत्य रमणमालिङ्गन्ति इति भावः ॥ ११ ॥

विलोचनेन्दीवरवारिबिन्दुभि–
र्निषिक्तबिम्बाधरचारुपल्लवाः ।
निरस्तमाल्याभरणानुलेपनाः
स्थिता निराशाः प्रमदाः प्रवासिनाम् ॥ १२ ॥

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१ B K. 'मुक्ताक्षणम्'. २ B 'ध्वनताम्' 'घ्नताम्' ध्वनिते'. 'स्वनताम्' ३ B 'पयोमुचाम्'. ४ B K 'घनान्धकारावृत'. ५ 'पुनः पुनः शिवं' ६ B 'निःस्वाने' ७ B 'तडिद्भिः'. B. 'स्तनद्भिः'. ८ B 'कृत्वा'. ९ 'कृत'.

विलोचनेति । विलोचनानि नेत्राणीन्दीवराणीव कमलानीव तेभ्यो ये वारि-बिन्दवोऽश्रुबिन्दवस्तैः । निषिक्ता आर्द्रा बिम्बाधरा बिम्ब इवाधरा अधरोष्ठा निषिक्तबिम्बाधरास्ते चारुपल्लवा इव यासां ता रक्तकोमलाधरोष्ठा इत्यर्थः । निरस्तानि त्यक्तानि माल्यानि कुसुमान्याभरणान्यलङ्कारा अनुलेपनान्यङ्गरागाः चन्दनादयो याभिस्ताः प्रवासिनां पान्थानां प्रमदाः स्त्रियः । प्रोषितभर्तृकाणां साधारणोऽयं मार्ग इति भावः । निराशा आशाविरहिता स्थिता आसन् । तावद् मेघसमुन्नमनमालोक्य प्रियं चानागतं वीक्ष्य तदागमने निराशा अभवन्नित्यर्थः ॥१२॥

> विपाण्डुरं कीटरजस्तृणान्वितं
> भुजङ्गवद्वक्रगति प्रसर्पितम् ।
> ससाध्वसैर्भेककुलैर्निरीक्षितं
> प्रयाति निम्नाभिमुखं नवोदकम् ॥ १३ ॥

विपाण्डुरमिति । विशेषेण पाण्डुरं पीतवर्णमिश्रं सितम् । "पाण्डुस्तु पीतभागार्धः केतकीधूलिसन्निभः" इति शब्दार्णवः । मृत्तिकामिश्रितत्वेन वर्णवत्त्वमिति भावः । कीटाश्च रजांसि धूलयस्तानि तृणानि च तैरन्वितं युक्तं भुजंगवत्सर्पवद्वक्रगति यथा कुटिला गतिर्गमनं यस्य तत् प्रसर्पितमितस्ततो गमनशीलं साध्वसेन भीत्या सहितैः ससाध्वसैर्भेककुलैर्मण्डूककुलैर्निरीक्षितं दृष्टं सर्पबुद्ध्येति भावः । नवोदकं वर्षाकालोद्भवं नूतनं जलं निम्नाभिमुखं निम्नस्य नीचप्रदेशस्याभिमुखं प्रयाति गच्छति । स्वभावोक्तिरलंकारः ॥ १३ ॥

कलापचक्रेषु वर्दमभूरेषु नवस्य नूतनस्योत्पलस्य कमलस्याशया लिप्सया भ्रान्त्येत्यर्थः यान्ति निपतन्ति । कलापचक्रमेवानालोकितपूर्वं विजातीयं कमलमिति बुध्या तत्र गच्छन्तीत्यर्थः । मौढ्यं तु चिरपरिचितायाः प्रफुल्लपुष्पाया नलिन्यास्त्यागः कलापचक्रेषु नवोत्पलत्वबुद्धिरिति भावः । विपनपुष्पामिति पाठापेक्षयाऽयमेव प्रफुल्लपुष्पामिति पाठः साधीयान् । पद्मनाशे स्वाश्रयार्थं पर्यटतां भ्रमराणां पद्मसदृशं कलापचक्रमवलोक्य तत्र निपततां न महामौढ्यमपि तु पुष्पितां नलिनीं परित्यजतां चमत्कारिकमललिप्सया कलापचक्रे निपततामेव तन्मौढ्यं युज्यत इति दिक् । भ्रान्तिमानलंकारः ॥ १४ ॥

धनद्विपानां नववारिदस्वनै-
मंदान्वितानां ध्वनतां मुहुर्मुहुः ।
कपोलदेशा विमलोत्पलप्रभाः
सभृङ्गयूथैर्मदवारिभिश्चिताः ॥ १५ ॥

वनद्विपानामिति । नवा नूतना ये वारिदा मेघास्तेषां स्वनैर्गर्जनैर्मदान्वितानां मदेन युक्तानाम् । अन्यगजशब्दशंकया मत्तानाम् स्वभावोऽयं करिणां यत्तेऽन्यगजदर्शनेनोन्मत्ता भवन्ति । तथा चोक्तं रघुवंशेऽनेन कविना "वन्येतरानेकपदर्शनेन पुनर्दिदीपे मददुर्दिनश्री" रिति । मुहुर्मुहुर्वारंवारं ध्वनतां गर्जतां वनद्विपानामारण्यकगजानां विमलानि स्वच्छान्युत्पलानि कमलानि तेषां प्रभेव प्रभा येषां ते कपोलदेशा गण्डप्रदेशाः सभृङ्गयूथैर्भृङ्गाणां यूथैः समूहैः सहितानि तैः । "यूथं तिर्यक्समूहेऽस्त्री" इति मेदिनी । मदवारिभिर्दानोदकैश्चिता व्याप्ता आसन् ॥ १५ ॥

सतोयनम्राम्बुदचुम्बितोपलाः
समाचिताः प्रस्रवणैः समन्ततः ।
प्रवृत्तनृत्यैः शिखिभिः समाकुलाः
समुत्सुकत्वं जनयन्ति भूधराः ॥ १६ ॥

सेति । तोयभरैः सहिता नम्रा येऽम्बुदा मेघास्तैश्चुम्बिताः संस्पृष्टा उपलाः प्रस्तरा येषां ते । "उपलः प्रस्तरे रत्ने" इति मेदिनी । प्रस्रवणैर्निर्झरैः समन्ततः सर्वभागेषु समाचिताः सम्यग्व्याप्ताः । प्रवृत्तं प्रारब्धं नृत्यं नर्तनं यैस्तैः शिखिभिर्मयूरैः समाकुलाः व्याकुला भूधराः पर्वताः समुत्सुकत्वं मनस इति शेषः । जनयन्त्यु
यन्ति । निसर्गोदकरम्यत्वान्नृत्यन्मयूरान्भूधरानवलोक्य मनसि सर्वस्याप्यु
त्पन्न इति भावः । सितोत्पलाम्बुदचुम्बितोपला इति पाठे सितानां
नामभिवाभा येषां तैरम्बुदैश्चुम्बिता उपला येषामित्यर्थः । परं

नायागमनं शतोयनम्राम्बुदेति पदेन गम्यगयोऽयत इति, स एवात्र पाठोऽङ्गीकृत इत्यवसेयम् ॥ १६ ॥

कदम्बसर्जार्जुनकेतकीवनं
विकम्पयंस्तत्कुसुमाधिवासितः ।
सशीकराम्भोधरसंगशीतलः
समीरणः कं न करोति सोत्सुकम् ॥ १७ ॥

कदम्बेति । कदम्बो नीपः सर्ज. सालोऽर्जुनः ककुभः केतक्यश्च तासां वनं काननं विकम्पयंस्तेषां कुसुमैः पुष्पैरधिवासितः संस्कृतस्तत्पुष्पसुगन्धिरित्यर्थः । शीकरैरम्बुकणैः सहितो योऽम्भोधरो मेघस्तस्य संगेन संबंधेन शीतलः शीतः समीरणो मारुत. कं सोत्सुकं सोत्कण्ठं न करोति । सकलोपि जन ईदृशमाघ्राय मारुतं सोत्कण्ठो भवतीत्यर्थ. ॥ १७ ॥

शिरोरुहैः श्रोणितटावलंबिभिः
कृतावतंसैः कुसुमैः सुगन्धिभिः ।
स्तनैः सहारैर्वदनैः ससीधुभिः
स्त्रियो रतिं संजनयन्ति कामिनाम् ॥ १८ ॥7-7

शिरोरुहैरिति । स्त्रियः प्रमदा. श्रोणितटे कटिपश्चाद्भागेऽवलम्बन्ते तैः शिरोरुहैः केशै । कृतोऽवतंसः शेखरो येषां तैः सुष्ठु गन्धो येषां तै· कुसुमैः पुष्पैः "गन्धस्येत्पूतिसुसुरभिभ्य" इत्यनेन समासान्त इकारः । "अवतंसो न स्त्रियां स्यात्कर्णपूरे च शेखर " इति मेदिनी । सहारैर्मुक्तामालासहितैः स्तनैः ससीधुभिः मधुनेक्षुरसजन्येन पक्वेन मद्येन सहितैः । " सीधुरिक्षुरसैः पक्वैरपक्वैरासवो भवेत् " इति· वचनात् । वदनैर्मुखैः कामिनां विलासिनां रतिं प्रीतिं संजनयन्ति सम्यगुत्पादयन्ति ॥ १८ ॥

अतैकः क्षेपक श्लोकः प्रमादादुपायायते ।

वहन्ति वर्षन्ति नदन्ति भान्ति
ध्यायन्ति नृत्यन्ति समाश्रयन्ति ।
नद्यो घना मत्तगजा वनान्ताः

ता दन्तिनो नदन्ति गर्जन्ति। वनान्ता वनप्रान्ता भान्ति शोभन्ते। प्रियाविहीना. कान्तावियुक्ता ध्यायन्ति एकाग्रमनसा किमपि कान्तागतं चिन्तयन्ति। शिखिनो मयूरा नृत्यन्ति मेघागमनेनेति भावः। प्लवंगा वानराः समाश्रयन्ति कुत्रापि स्वाश्रयं विचिन्वन्तीत्यर्थः। वर्षाकालपर्यन्तं नीडम्लो वानरा अट्टनगीऽत्वाद्रूपासु यत्र कुत्रापि स्वाश्रयं विलोकयन्तीत्यर्थः। यथासंख्यालंकारः। तल्लक्षणं तु "यथासंख्यं क्रमेणैव क्रमिकाणां समन्वय" इति॥

तडिल्लताशक्रधनुर्विभूषिताः
पयोधरास्तोयभरावलम्बिनः।
स्त्रियश्च काञ्चीमणिकुण्डलोज्ज्वला
हरन्ति चेतो युगपत् प्रवासिनाम्॥ १९॥

तडिदिति। तडिल्लता लताकारा विद्युच्छक्रधनुरिन्द्रधनुश्च च ताभ्यां विभूषिता अलंकृताः तोयस्योदकस्य भरेणाधिक्येनावलम्बन्ते ते पयोधरा मेघाः। पयसां धरा इत्येव समासो भेदपदस्तु पुरुषार्थसमासे तु कुम्भकार इतिवल्लयोरार इति-स्याद्। काञ्च्यो रशना मणिकुण्डलानि रत्नखचितानि कर्णभूषणानि च तैरुज्ज्वला दीप्तिमत्यः स्त्रियः प्रवासिनां पान्थानां चित्तमन्तःकरणं युगपदेकदैव हरन्ति। प्रवासिनो नरा मार्गे तोयभरावनम्रान् विद्युल्लतो मेघान् रसनालंकृतमध्याः सकर्णभूषणा ललनाश्चावलोक्य चेतोविरहितत्वं यान्तीत्यर्थः। "स्त्रकर्ण्ययोरेव पमदानलाहकयोः पान्थचेतोहरत्वरूपसाधर्म्यात्तुल्ययोगितालंकार" ॥ १९॥

मालाः कदम्बनवकेसरकेतकीभि-
रायोजिताः शिरसि बिभ्रति योषितोऽद्य।
कर्णान्तरेषु ककुभद्रुममञ्जरीभि-
रिच्छानुकूलरचितानवतंसकांश्च॥ २०॥

माला इति। योषितः प्रमदा अद्य कदम्बानि नीपकुसुमानि नवानि केसराणि बकुलपुष्पाणि केतक्यश्च ताभिरायोजिता निर्मिता ग्रथिता इत्यर्थेन मालाः स्रजः शिरसि मूर्धनि केशपाशे इत्यर्थः। कर्णान्तरेषु कर्णपालिभागेषु। अन्तरशब्दस्य बहिर्वाचकत्वं सुप्रसिद्धमेव। ककुभद्रुमस्यार्जुनवृक्षस्य मञ्जरीभिः कलिकाभिरिच्छयाऽनुकूलं यथास्यात्तथा रचितान् ग्रथितानवतंसकान् कर्णभूषणानि बिभ्रति धारयन्ति॥ २०॥

पुष्पावतंससुरभीकृतकेशपाशाः ।
श्रुत्वा ध्वनिं जलमुचां त्वरितं प्रदोषे
शय्यागृहं गुरुगृहात्प्रविशन्ति नार्यः ॥ २१ ॥

कालागुरुरिति । कालागुरुः कृष्णागुरुः प्रचुरो यस्मिंस्तेन चंदनेन चर्चितानि लिप्तान्यङ्गानि गात्राणि यासां ताः । "अंगगात्रकण्ठेभ्यो वक्तव्य"मिति वार्तिकेन वैकल्पिको ङीप् । "अंगं गात्रे" इति मेदिनी । पुष्पावतंसेन पुष्पशेखरेण सुरभीकृतः सुगन्धीकृतः केशपाशः केशसमूहो यासां ताः । अवतंसस्तु पुमान्कर्णपूरे शेखरयोरपीति मेदिनी । अवतंस इत्यस्य कर्णपूर इति व्याख्यानं नाति मनोरमं तेन कर्णस्थस्य केशपाशस्य सुगन्धीकरणासंभवात् । किंतु शेखर इत्येव व्याख्यानं (महाराष्ट्र भाषायाम् "गजरा") समुचितमिति दिक् । स्त्रियो नार्यो जलमुचां मेघानां ध्वनिं गर्जितमाकर्ण्य गुरुगृहाच्छ्वशुरादिगृहाच्छय्यागृहं शयनस्थानं प्रविशन्ति मदनजनकं चन्दनादिकं धारयन्त्योऽपि कामिन्यो मेघगर्जनाकर्णनेनापारयन्त्यो मन्मथविकारं सोढुं झटित्येव भर्तृसांनिध्याय शय्यागृहं गता इति कारणान्तरयोगतः कार्यमौक्यात्संभाविनामालङ्कारः ॥ २२ ॥

कुवलयदलनीलैरुन्नतैस्तोयनम्रै-
र्मृदुपवनविधूतैर्मन्दमन्दं चलद्भिः ।
अपहृतमिव चेतस्तोयदैः सेन्द्रचापैः
पथिकजनवधूनां तद्वियोगाकुलानाम् ॥ २२ ॥

कुवलयेति । कुवलयानां नीलोत्पलानां दलानां पर्णानीव नीलैरसितवर्णैरुन्नतैरुच्छ्रितैस्तोयेनोदकेन तद्भारेणेत्यर्थः नम्रैरत एव मृदुना पवनेन वातेन विधूतैः कम्पितैरत एव च मन्दमन्दं शनैः शनैश्चलद्भिर्गच्छद्भिः सेन्द्रचापैरिन्द्रचापेनेन्द्रधनुषा सहितैस्तोयदैर्मेघैस्तेषां पथिकानां वियोगेनाकुलानां पीडितानां पथिकजनवधूनां पान्थयुवतीनां चेतोऽन्तःकरणमपहृतमिव हृतं नीतमिव । मालिनीवृत्तं लक्षणं तूक्तमेव । अत्र मृदुपवनविधूतैरित्यनेन मेघदूतस्थं "मन्दंमन्दं नुदति पवनश्चानुकूल" इति पद्यं स्मारितम् ॥ २२ ॥

मुदित इव कदम्बैर्जातपुष्पैः समन्ता-
त्पवनचलितशाखैः शाखिभिर्नृत्यतीव ।
हसितमिव विधत्ते सूचिभिः केतकीनां
नवसलिलनिषेकच्छिन्नतापो वनान्तः ॥२३ ॥

मुदित इति । नवस्य नूतनस्य सलिलस्योदकस्य निषेकात्सिञ्चनाच्छिन्न

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१ 'दलसारै', २ 'रुद्धतैः' ३ 'स्तोयनम्रैः' ४ 'विशेषा'. ५ 'सायनम्रैः'. ६ B K. 'तद्वियोगक्षतानाम्'. ७ 'जाति'. ८ 'सूचिभिः' ९ B. K 'निष्क्रान्तशान्ततापः'.

शान्तस्तापः पीडा यस्य स वनान्तोऽरण्यप्रान्तः समन्तात् जातानि पुष्पाणि कुसुमानि येषां तैः कदम्बैर्मुदित इव संतुष्ट इव । पवनेन वातेन चलिताः कम्पिताः शाखा येषां तैः शाखिभिर्वृक्षैर्नृत्यतीव नर्तनं विदधातीव । केतकीनां सूचिभिः परागैर्हसितमिव हास्यमिव विधत्ते करोति । हास्यस्य शुभ्रवर्णत्वात्केतकीपरागै- स्तदुत्प्रेक्षा युज्यत एव । उत्प्रेक्षालंकारः २३ ॥

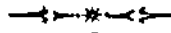
शिरसि वकुलमालां मालतीभिः समेतां
विकसितनवपुष्पैर्यूथिकाकुड्मलैश्च ।
विकचनवकदम्बैः कर्णपूरं वधूनां
रचयति जलदौघः कान्तवत्काल एषः ॥ २४ ॥

शिरसीति । जलदानां मेघानामोघः समूहो यस्मिन्स जलदौघ एष कालो वर्षर्तुः कान्तवद्भर्तेव वधूनां भार्याणां शिरसि मूर्धनि केशपाश इति यावत् । मालतीभिर्मालतीपुष्पैः समेतां युक्तां वकुलमालां केसरदाम रचयति निबध्नाति । यथा प्रेम्णा भर्ता भार्याकेशपाशे मालानिबन्धनं संपादयति तद्वदयमपि पुष्पादिना तत्संपादयतीति भावः । विकसितैः प्रफुल्लैर्नवपुष्पैर्नूतनकुसुमैर्यूथिकाया मागध्याः "जाई" इति महाराष्ट्रभाषाया । कुड्मलैः कलिकाभिश्च विकचानि संफुल्लानि नवानि कदम्बानि नीपपुष्पाणि तैश्च वधूनां स्त्रीणां कर्णपूरं कर्णभूषणं रचयति करोतीत्यर्थः । उत्प्रेक्षालंकारः ॥ २४ ॥

दधति वरकुचाग्रैरुन्नतैर्हारयष्टिं
प्रतनुसितदुकूलान्यायतैः श्रोणिबिम्बैः ।
नवजलकणसेकादुद्गतां रोमराजीं
ललितवलिविभङ्गैर्मध्यदेशैश्च नार्यः ॥ २५ ॥

दधतीति । नार्यः प्रमदा उन्नतैरूर्ध्वमुखैः वरैः श्रेष्ठैः कुचाग्रैः स्तनाग्रैर्हारयष्टिं मुक्ताहारभागं । यष्टिशब्दो हारभागवाचकः । महाराष्ट्रभाषाया "पदर" इति । आयतैर्विस्तृतैः श्रोणिबिम्बैः कटिपश्चाद्भागैः प्रतनूनि सूक्ष्माणि सितानि शुभ्राणि दुकूलानि वस्त्राणि । ललिताना सुन्दराणां वलीनां त्रिवलीनां भङ्गा रचना येषु तैर्मध्यदेशैरुदराणां जलकणानामुदकबिन्दूनां सेकात्सिञ्चनादुद्गतामुत्पन्नां रोम-

तृतीयः सर्गः



शरद्वर्णनम्।

क्रमागतं शरत्कालं वर्णयति।

काशांशुका विकचपद्ममनोज्ञवक्त्रा
सोन्मादहंसरवनूपुरनादरम्या।
आपक्वशालिरुचिरानतगात्रयष्टि
प्राप्ता शरन्नववधूरिव रूपरम्या॥१॥

काशांशुकेति। काशमेव तृणविशेष एव "कव्हाळे" इति महाराष्ट्रभाषायामंशुकं वस्त्रं यस्याः सा। पक्षे काशमिवांशुकं यस्याः। श्वेतवसनधारिणीत्यर्थः। विकचं प्रफुल्लं पद्ममेव मनोज्ञं सुन्दरं वक्त्रमाननं यस्याः सा। पक्षे विकचपद्ममिव मनोज्ञं वक्त्रं यस्याः। सोन्मादानामुन्मादेन मदेन सहितानां हंसानां रव एव नूपुरस्य मञ्जीरस्य नादः शिञ्जितं तेन रम्या मनोज्ञा पक्षे सोन्मादहंसरव इव यो नूपुरनादस्तेन रम्या। आपक्वा आ समन्तात्परिणताः शालयः कलमा एव रुचिरा सुन्दरा आनतेषन्नम्रा गात्रयष्टिः शरीरयष्टिर्यस्याः। "शालिस्तु कलमादौ च" इति मेदिनी। पक्षे आपक्वशालिरिव रुचिरानतगात्रयष्टिर्यस्याः। आपक्वशालिरुचिरातनुगात्रयष्टिरिति पाठे ईषत्कृशेत्यर्थः। अतः स पाठो न सङ्गच्छते। रूपेण सौन्दर्येण रम्या शरद् नववधूरिव नूतनवधूरिवागता। उपमालङ्कारः। यथा नववधूर्लज्जितलज्जिता नम्रमुखी आगच्छति तद्वदियमपि पक्वशालिमिषेण नतमुखीत्यर्थो गम्यतेऽस्मिन् आपक्वशालिरुचिरानतगात्रयष्टिरिति पाठ इत्यलम्॥ वसन्ततिलकावृत्तम्॥१॥

काशैर्मही शिशिरदीधितिना रजन्यो
हंसैर्जलानि सरितां कुमुदैः सरांसि।
सप्तच्छदैः कुसुमभारनतैर्वनान्ताः
शुक्लीकृतान्युपवनानि च मालतीभिः॥२॥

काशैरिति। काशैः काशपुष्पैर्मही पृथिवी। शिशिराः शीतला दीधितयोऽशवो यस्य तेन चन्द्रेण रजन्यो रात्रयः हंसै राजहंसैः सरितां नदीनां जलानि। कुमुदैः श्वेतकमलैः सरांसि। कुसुमानां पुष्पाणां भारेण नतैर्नम्रैः सप्तच्छदैः सप्तपर्णैर्वनान्ता वनप्रान्तभागाः मालतीभिर्मालतीपुष्पैश्चोपवनानि शुक्लीकृतानि शुभ्रीकृतानि॥२॥

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१ B. 'रुन' २ B. K 'ललिता.' ३ D J. N. 'तनु".
B 'रम्यरूपा'. 'हारिरूपा'

चञ्चन्मनोज्ञशफरीरसनाकलापाः
पर्यन्तसंस्थितसिताण्डजपङ्क्तिहाराः ।
नद्यो विशालपुलिनोरुनितम्बबिम्बा
मन्दं प्रयान्ति समदाः प्रमदा इवाद्य ॥ ३ ॥

चञ्चदिति । चञ्चन्ती मनोज्ञा मञ्जुला शफरी शुभ्रो मत्स्यविशेष एव रसनाकलापः काञ्चीगुणो यासां ताः । पक्षे चञ्चन्मनोज्ञशफरीव रसनाकलापो यासाम् । पर्यन्ते प्रान्तदेशे संस्थिता ये सिताः शुभ्रवर्णा अण्डजा हंसादयः पक्षिणस्त एव हारो मुक्ताहारो यासां ताः । पक्षे पर्यन्तसंस्थितसिताण्डजा इव हारो यासां ताः । विशालः पृथुलो यः पुलिनो वालुकाप्रान्तः स एव उरु महद् नितम्बबिम्बं कटिपश्चाद्भागो यासां ताः । पक्षे विशालपुलिन इवोरु नितम्बबिम्बं यासां ताः । नद्योऽद्य शरत्काले मदेनयौवनजेनेतियावन्सहिताः समदाः प्रमदा इव मन्दं शनैः शनैः प्रयान्ति गच्छन्ति । उपमालंकारः ॥ ३ ॥

व्योम क्वचिद्रजतशङ्खमृणालगौरै-
स्त्यक्ताम्बुभिर्लघुतया शतशः प्रयातैः ।
संलक्ष्यते पवनवेगचलैः पयोदै-
राजेव चामरशतैरुपवीज्यमानः ॥ ४ ॥

व्योमेति । व्योमाकाशं क्वचित् कुत्रचिद्रजतं रौप्यं शङ्खः कम्बुर्मृणालं बिसं च तानीव गौराः शुभ्रवर्णास्तैः । त्यक्तमम्बुदकं यैस्तैस्त एव लघुतयोदकभागाभावाच्छतशः शतं शतं प्रयातैः पवनवेगेन चलैश्चञ्चलैः पयोदैश्चामरशतैरनेकैश्चामरैरुपवीज्यमानो राजेव नृप इव संलक्ष्यते दृश्यते शोभते । उपमालंकारः ॥ ४ ॥

भिन्नाञ्जनप्रचयकान्ति नभो मनोज्ञं
बन्धूकपुष्परचिताऽरुणिता च भूमिः ।
वप्राश्च पक्वकलमावृतभूमिभागाः
प्रोत्कण्ठयन्ति न मनो भुवि कस्य यूनः ॥ ५ ॥

भिन्नेति । भिन्नश्छिन्नो योऽञ्जनप्रचयः कज्जलसमूहस्तद्वत्कान्तिः प्रभा यस्य तत् । मनोज्ञं सुन्दरं नभ आकाशम् बन्धूकपुष्पैर्बन्धुजीवपुष्पैः " दुपारी " इति भाषायाम् प्रसिद्धैः रचिता संपादिता अरुणिता रक्तिमा यस्याः सा भूमिश्च । पक्वैः कलमैः शालिभिरावृता वेष्टिता भूमिभागा

१ 'यस्या'. २ 'भजित'. ३ D. J. N. 'पुलिनान्त'. ४ 'देशा'. ५ 'वीना'. 'शुक्ला'. ६ B. 'उपेक्ष्यते'. 'उपेक्षते'. ७ D. J. N. 'चामरवैः' ८ B 'रुपवीज्यमानः'. 'रवि वीज्यमानः' ९ B. 'रक्तारचिता'. 'चित्ररचिता'. १० 'चारुकला' J. N. B. 'चारुकमला'. 'पक्वकलमावृत'. ११ B. '—यन्ति'

यथा ते वप्राश्च चारुरमणीयभूमिभागा इति पाठे तु चारुभिमनोहरैः कमलैरा॰ च्छन्ना भूमिभागा येषां ते वप्रास्तटा इत्यर्थः । "वप्र प्राकाररोधसोः । क्षेत्रे ताते चये रेणौ" इति हेमचन्द्रः । भुवि कस्य यूनो मनो मानसं न प्रोत्कण्ठयन्ति सो त्कण्ठं न विदधति । अपि तु सर्वस्यापीत्यर्थः ॥ ५ ॥

मन्दानिलाकुलितचारुविशालशाखः
पुष्पोद्गमप्रचयकोमलपल्लवाग्रः ।
मत्तद्विरेफपरिपीतमधुप्रसेक-
श्चित्तं विदारयति कस्य न कोविदारः ॥ ६ ॥

मन्देति । मन्देनाल्पेनानिलेन पवनेनाकुलिताः पीडिताः कम्पिता इति यावत् । चारवः सुन्दरा विशाला महत्यः शाखा स्कन्धा यस्य सः पुष्पाणां कुसुमानां मुद्गमस्योत्पत्तेः प्रचयेनाधिक्येन कोमलानि सुकुमाराणि पल्लवानां पर्णानाम् अग्राणि यस्य सः । मत्तैर्मदयुक्तैर्द्विरेफैर्भ्रमरैः परिपीतो मधुनो मकरन्दस्य प्रसेकः प्रसरो यस्य सः कोविदारश्चमत्कारवृक्षः "कांचन" इति महाराष्ट्रीयभाषायाम् । कस्य चित्तं न विदारयति । कस्य मानसं विदीर्णं न करोत्यपि तु सर्वस्यापीत्यर्थः ॥ ६ ॥

तारागणप्रवरभूषणमुद्वहन्ती
मेघावरोधपरिमुक्तशशाङ्कवक्त्रा ।
ज्योत्स्नादुकूलममलं रजनी दधाना
वृद्धिं प्रयात्यनुदिनं प्रमदेव बाला ॥ ७ ॥

तारेति । ताराणां नक्षत्राणां गणः समूह एव प्रवरं श्रेष्ठं भूषणमलङ्कारो यस्याः पक्षे तारागण इव प्रवरभूषणं यस्याः । मेघानामवरोधेन व्यवधानेन परिमुक्तो रहितः शशाङ्कश्चन्द्रमा स एव वक्त्रं यस्याः सा । पक्षे मेघावरोधपरिमुक्तशशाङ्क इव वक्त्रं यस्याः । अमलं स्वच्छं ज्योत्स्नैव चन्द्रिकैव दुकूलं दधाना बाला तन्व्यङ्गीभूता रजनी बाला प्रमदा युवतिरिव वृद्धिं प्रयाति । अस्मिन्काले तन्व्यङ्गीभूता रात्रिः क्रमेण वर्धते तदनुरोधेनेयमुत्प्रेक्षितेति भावः ॥ ७ ॥

कारण्डवाननविघट्टितवीचिमालाः
कादम्बसारसकुलाकुलतीरदेशाः ।
कुर्वन्ति हंसविरुतैः परितो जनस्य
प्रीतिं सरोरुहरजोऽरुणितास्तटिन्यः ॥ ८ ॥

१ J. N. D 'रम्यभागाः', 'चारुमनोज्ञ', 'सर्वमनोज्ञ' — 'प्रचुर', 'प्रवर्णभिलाप्याङ्ग', ३ D B. J. 'प्रचुर.' ४ B. 'मेघोपरोध', 'वसना', ६ 'कारण्डवौघ', 'कारण्डवास्य', ७ G N. 'सरोरुह', J. 'घन पद्मरेणुभिराग', K. 'सरोरुहरेणुरेणुतरंग', मते [illegible].

कारण्डवान । कारण्डवानां जलकुक्कुटानां पक्षिविशेषाणामानन्दसुखनिध-
र्निना महता कलकलस्वरेण हृद्यं रम्या ता । कादम्बानां कलहंसानां पक्षि-
विशेषाणां कुलेन समूहेनाकुला व्याप्ता उद्धासप्रदेशास्तटप्रदेशा यासां ता । सरो-
रुहाणां कमलानां रजोभिः परागैर्मिश्रिताः कपिलीकृतास्तदिन्यो नद्यः पतिं स-
मन्ताद्भावितैर्हेतुभिरनल्पं प्रीतिं कुर्वन्ति जनयन्तीत्यर्थः । प्रीतिं परां-
कलहेसकुला इति पाठे रमणीयाः पक्षिभिः व्याप्ता इत्यर्थः ८ ॥

नेत्रोत्सवो हृदयहारिमरीचिमालः
प्रह्लादकः शिशिरसीकरवारिवर्षी ।
पत्युर्वियोगविषदग्धशरक्षतानां
चन्द्रो दहत्यतितरां तनुमङ्गनानाम् ॥ ९ ॥

नेत्रोत्सव इति । नेत्राणां नयनानामुत्सव आनन्दकर इति यावत् । हृदयं
हरतीति सा हृदयहारिणी तादृशी मरीचिमाला किरणपङ्क्तिर्यस्य सः । तादृशी मरीचीनां
किरणानां माला पङ्क्तिर्यस्य सः । प्रह्लादकः सन्तानन्दजनकः शिशिरं शीतं सी-
करणां कणानां वारि उदकं वर्षति स शिशिरसीकरवारिवर्षी । यद्यपि सीकरपदं "सी-
करोऽम्बुकणाः स्मृताः" इत्यमरकोशादम्बुकणस्पर्शाशब्दाभिधायि तथापि तस्य वारिरूपे
विशेषणपदसमभिव्याहारे रूपमात्रपरत्वम् । विशिष्टवाचकानां पदानां विशेषणपद-
समभिव्याहारे विशेष्यमात्रपरत्वमिति न्यायात् "स्पर्शाचैर्मांसपूर्णैरन्त्रै"रितिवत् ।
चन्द्र इन्दुः पत्युर्भर्तुर्वियोग एव विषं तेन दिग्धो लिप्तो यः शरस्तेन क्षता व्रणि-
तास्तासामङ्गनानां वियोगिनीनां तनुं शरीरमतितरामत्यन्तं दहति सन्तापयति ॥९॥

आकम्पयन्फलभरानतशालिजाला-
न्यानर्तयंस्तरुवरान्कुसुमावनम्रान् ।
उत्फुल्लपङ्कजवनां नलिनीं विधुन्वन्
यूनां मनश्चलयति प्रसभं नभस्वान् ॥ १० ॥

आकम्पयन्निति । फलानां भरेणाधिक्येनानतानि शालिजालानि कलम-
समूहान्यानाकम्पयन्नापि चालयन् कुसुमैः पुष्पैरवनम्रान्तरुवरानानर्तयन् । एतेन
पवने मान्द्यमावेदितमन्यथा स एव वेगवान् पवनः फलानि कुसुमानि च भूमौ
पातयेत् । उत्फुल्लानां पङ्कजानां वनं निवासो यस्याः तां नलिनीं कमलिनीं
विधुन्वन् विशेषेण कम्पयन् नभस्वान् यूनां तरुणानां मनो मानसं चलयति
कम्पयति विकारयतीत्यर्थः । "वनं नपुंसकं नीरं निवासालयकानन" इति मेदिनी ।
प्रोत्फुल्लपङ्कजवनामिति पाठे तु प्रोत्फुल्लानि पङ्कजानि विकसितानि यस्यास्तामित्यर्थः ।

सोन्मादहंसमिथुनैरुपशोभितानि
स्वच्छानि फुल्लकमलोत्पलभूषितानि ।
मन्दप्रभातपवनोद्गतवीचिमाला-
न्युत्कण्ठयन्ति सहसा हृदयं सरांसि ॥ ११ ॥

सोन्मादेति । सोन्मादानामुन्मादेन चित्तविभ्रमेण सहितानां मत्तानामिति यावत् "उन्मादश्चित्तविभ्रम" इत्यमरः । हंसानां मिथुनैर्द्वन्द्वैरुपशोभितान्यलंकृतानि। स्वच्छान्यमलानि फुल्लानि विकसितानि कमलानि पद्मान्युत्पलानीन्दीवराणि च तै-र्भूषितानि । मन्देन प्रभातपवनेन प्रातर्वायुनोद्गतोत्पन्ना वीचीनां लहरीणां माला पङ्क्तिर्येषु तानि सरांसि सरोवराणि हृदयं मानसं सहसा अतर्कितमुत्कण्ठयन्ति । सोत्कण्ठं विदधति । " अतर्किते तु सहसे "त्यमरः । प्रसभमिति पाठे तु बला-त्कारेणेत्यर्थः. ११ ॥

नष्टं धनुर्बलभिदो जलदोदरेषु
सौदामिनी स्फुरति नाद्य वियत्पताका ।
धुन्वन्ति पक्षपवनैर्न नभो बलाकाः
पश्यन्ति नोन्नतमुखा गगनं मयूरा ॥ १२ ॥

नष्टमिति । अद्य जलदानां मेघानामुदरेषु गर्भेषु बलभिद इन्द्रस्य धनुर्नष्टं विलुप्तम्। वियत आकाशस्य पताका ध्वजभूता सौदामिनी विद्युन्न स्फुरति न विल-सति । बलाका पक्षिविशेषा. पक्षपवनै. पक्षवातैर्नभो न धुन्वन्ति न कम्पयन्ति । उन्नतमूर्ध्वं मुखं येषा ते मेघावलोकनायेति भावः मयूरा बर्हिणा गगनं न प-श्यन्ति । वर्षाकाले हि मेघसंनिधानाद्बलाका वियदलंकुर्वन्ति । उक्तं हि कविव-रेण मेघसंदेशे " सेविष्यन्ते नयनसुभगं खे भवन्तं बलाका " इति । अधुना । मेघाभावात्र सन्त्येव ते पक्षिण इत्यभिप्रायेणेदम् ॥ १२ ॥

नृत्यप्रयोगरहितान् शिखिनो विहाय
हंसानुपैति मदनो मधुरप्रगीतान् ।
मुक्त्वा कदम्बकुटजार्जुनसर्जनीपान्
सप्तच्छदानुपगता कुसुमोद्गमश्रीः ॥ १३ ॥

नृत्येति । मदनो मन्मथो नृत्यप्रयोगेण नर्तनप्रयोगेण रहितान् वर्जितान्

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१ U. G. N. 'स्वच्छ'. २, 'चारु'. ३ B. K. 'मन्दप्रचार'. 'मन्दप्रभात'. 'मन्दप्रवाह'. ४ 'पवनोद्धत'. ५ 'उत्कम्पयन्ति'. 'हृदयं महसा'. 'प्रसभं हृदयम्'. ७ 'जलदोदरेषु'. ८ 'चोन्नतमुखाः'. 'नोद्गतमुखाः' 'नोद्धतमुखाः'. १० 'प्रगीतान्'. [illegible]'. १२ 'नीपवृक्षान्'. १३' [illegible]'

शिखिनो मयूरान् विहाय त्यक्त्वा मधुरं सुन्दरं प्रगीतं गानं येषां तान् हंसानुपैति गच्छति । मधुरप्रतीतान् इति पाठे मधुरा इति प्रतीताः प्रसिद्धास्तान् । "प्रतीत सादरे ज्ञाते हृष्टप्रख्यातयोस्त्रिषु" इति मेदिनी । कुसुमानां पुष्पाणामुद्गमस्योत्पत्तेः श्रीः शोभा कदम्बो वृक्षविशेषः कुटज शक्र अर्जुन इन्द्रद्रुवृक्ष नीप कदम्ब प्रकारस्तान् विहाय सप्तच्छदान् सप्तपर्णवृक्षान् "सातवण" इतिभाषायामुपगता प्राप्ता । वर्षाकाले इमे सर्वेऽपि वृक्षाः पुष्पपूर्णा भवन्तीति पूर्वसर्ग एव स्पष्टम् ॥१३॥

शेफालिकाकुसुमगन्धमनोहराणि
स्वस्थस्थिताण्डजकुलप्रतिनादितानि ।
पर्यन्तसंस्थितमृगीनयनोत्पलानि
प्रोत्कण्ठयन्त्युपवनानि मनांसि पुंसाम् ॥१४॥

शेफालिकेति । शेफालिकाया निर्गुण्ड्याः कुसुमानां पुष्पाणां गन्धेन सुवासेन मनोहराणि सुन्दराणि । स्वस्थं पीडारहितं यथास्यात्तथा स्थितानामुपविष्टानाम् अण्डजानां पक्षिणां कुले समूहे । प्रतिनादितानि प्रतिशब्दितानि । पर्जन्यादिपीडानाशात् स्वस्थस्थितानां पक्षिणां मधुरैः शब्दैर्नादितानीत्यर्थः । यद्वा तापदावानलादिना शान्त्यस्थस्थिता इत्यर्थः मनो मनोरमम् । तन्नाशात् पूर्वतुलनाविहीनत्वेन तदानन्दस्य पूर्वाननुभूतत्वात् । पर्यन्ते आसमन्तात् संस्थितानामुपविष्टानां मृगीणां नयनान्येवोत्पलानीन्दीवराणि यत्र तान्युपवनानि पुंसां पुरुषाणां मनांसि प्रोत्कण्ठयन्ति उत्कण्ठायुक्तानि कुर्वन्ति ॥ १४ ॥

कल्हारपद्मकुमुदानि मुहुर्विधुन्वं-
स्तत्संगमादधिकशीतलतामुपेतः ।
उत्कण्ठयत्यतितरां पवनः प्रभाते
पत्रान्तलग्नतुहिनानि हरंस्तरूणाम् ॥ १५ ॥/2

कल्हारेति । प्रभाते प्रातःकाले कल्हारं रक्तकमलं पद्मं नलिनं कुमुदं सितकमलं च तानि मुहुर्वारंवारं विधुन्वन्कम्पयन् । तत्संगमात्तेषां कल्हारादीनां संगमात्संबन्धादधिकशीतलतामत्यन्तशैत्यमुपेतः प्राप्तः पत्राणां पर्णानां प्रान्ते प्रान्तभागे लग्नानि संसक्तानि तुहिनानि तुषारान् हरन् पवनोऽतितरामत्यन्तमुत्कण्ठयत्युत्सुकयति । पत्रान्तलग्नतुहिनाम्बु विधूयमान इति पाठस्तु न सम्यक् । विधूयमान इति हि कर्मणि शानन्तं तस्य कर्मण एव विशेषणत्वस्य न्याय्यत्वेन कर्तरि

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१ D G. J 'राग' २ B 'शाखास्थित' 'वृक्षस्थित' 'गुल्मस्थित', 'स्वच्छस्थित' 'गण' ४ प्रतिवादितानि' ५ 'मृगाम्' K. 'कुसुमानि ७ 'मुदा' ८ K 'उपेत्य'. ९ B 'सोत्कं करोति वनिताम्' 'सोत्कं करोति वनिता' 'सोत्कं करोति हृदयम्' १० D J. N. B. 'तुहिनांशुविधूयमान' —'विधुन्वन् वनद्रुमाणाम्'.

रवकीर्णं व्याप्तं व्योमाकाशं स्फुटैः प्रफुल्लैः कुमुदैः कुवलयैश्चिता अवकीर्णास्तेषाम् । स्थिता राजहंसा तेषाम् । "जातिकालसुखादिभ्यः परा निष्ठा वक्तव्ये"ति वार्तिकेन निष्ठान्तस्य स्थितशब्दस्य परनिपातः । मरकतमणेर्गारुत्मतरत्नस्य भा इव भा. प्रभा यस्य तेन वारिणोदकेन भूषितानामलंकृताना तोयाशयाना जलाधाराणाम् । अतिशयमत्यन्तं रूपं स्वरूपं यस्यास्ता श्रियं कान्तिं वहति धारयति शरदि गगनसलिलनैर्मल्यप्रसिद्धेरिति भावः । मालिनीवृत्तम् ॥ २१ ॥

शरदि कुसुमसङ्गाद्वायवो वान्ति शीता
विगतजलदवृन्दा दिग्विभागा मनोज्ञाः ।
विगतकलुषमम्भः श्यालिपङ्का धरित्री
विमलकिरणचन्द्रं व्योम ताराविचित्रम् ॥ २२॥

शरदीति । शरदि शरदृतौ वायव कुसुमाना पुष्पाणा संगात्संवन्धाच्छीतलाः शाता यान्ति वहन्ति । विगतानि नष्टानि जलदाना मेघाना वृन्दानि चया येभ्यस्ते दिग्विभागाः ककुप्प्रान्ता मनोज्ञा सुन्दरा विशदजलदवृन्दा इति पाठोऽपि साधु । यतोऽस्मिन्नृतौ तोयविरहिताना विशदाना मेघानामुपलम्भात् । अम्भ उदकं विगतं विशेषेण नष्टं कलुष्यं यस्य तत् कलुषशब्दो भावप्रधानोऽङ्गीकार्यः सर्वथा मलरहितत्वात्संग्राह्यमित्यर्थ । अत एव " नादेयं नादेयं शरदि वसन्ते च नादेयम् " इति सुभाषितोक्तिरपि युज्यते । धरित्री पृथ्वी शालिपक्का पक्का शालयो यस्या सा तथाभूता । जातिकालसुखादिभ्य. परा निष्ठेति वार्तिकेन पक्वशब्दस्य परनिपात. । श्यानपङ्केति पाठे श्यानः शुष्क पंक कर्दमो यस्यास्तथाभूतेत्यर्थः । विमला. स्वच्छाः किरणा अंशवो यस्य तादृशश्चन्द्रो यस्मिंस्तथाभूतं व्योमाकाशं ताराभिस्तारकैर्विचित्रं चमत्कृतिजनकमित्यर्थ ॥ २२ ॥

अत्र द्वौ श्लोकौ क्षेपकौ तौ व्याख्यायेते ।

करकमलमनोज्ञाः कान्तसंसक्तहस्ता
वदनविजितचन्द्रा काश्चिदन्यास्तरुण्य ।

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१ 'सुरभि'. २ B. N. K. 'कुमुद'. ३ 'तोयात्'. ४ D. J. 'यान्ति'. ६ 'विशद' व्यपगतजलवृन्दा दिश्यम्पाथ मेघाः ६ D. N. श्यानपङ्का J. 'श्यामपङ्का' 'शुष्कपङ्का'.

*This and the following verse appear to be interpolations and they have been printed as such by G. and N.. B. incorporates them in the body of the book and numbers them as if they by the author. D. J. and J. 2 do not print at all.

चितकुसुमसुगन्धि प्रायशो यान्ति वेश्म
प्रबलमदनहेतोस्त्यक्तसंगीतरागाः ॥ १ ॥

करेति । करकमलेन हस्ताम्बुजेन मनोज्ञाः सुन्दराः कान्तो प्रियकरे संसक्तो हस्तो यासां ताः कान्तेन हस्ते धृता कान्तस्कंधे स्थापितहस्ता वेत्यर्थः । वदनेन विजितस्तिरस्कृतश्चन्द्रो याभिस्ताः । काश्चिदन्यास्तरुण्यः प्रबलमदनहेतोः “ षष्ठी हेतुप्रयोगे ” इत्यनेन षष्ठी । त्यक्तः संगीते गाने रागः प्रेमा याभिस्तथाभूताः सत्यः चितैरेकीकृतैः कुसुमैः पुष्पैः सुगन्धि सुरभि वेश्मार्थाच्छय्यागृहं प्रायशो यान्ति प्रतिष्ठन्त इति भावः । अत्रान्येषां पाठाना क्लिष्टत्वादनादरः ॥ १ ॥

सुरतरसविलासाः सत्सखीभिः समेता
असमरसविनोदं सूचयन्ति प्रकामम् ।
अनुपममुखरागा रात्रिमध्याविनोदं
शरदि तरुणकान्ताः सूचयन्ति प्रमोदात् ॥ २ ॥

सुरतेति । सतीभिः सखीभिः समेताः सुरतरसस्य विलासाः प्रकाममत्यन्तमसमस्य सर्वोत्कृष्टस्य रसस्य विनोदं सूचयन्ति । तथा शरदि तरुणकान्ताः तरुणानां कान्ता भार्याः अथवा तरुणः कान्तो यासां ताः । अनुपमो निरुपमो मुखराग आननकान्तिर्यासां ताः प्रमदाः रात्रिमध्ये कृत आ सम्यग्विनोदं प्रमोदात् सूचयन्ति । अस्य क्लिष्टत्वादेन कालिदासकृतोऽयमिति न निश्चय । नहीदृशं क्लिष्टं काव्यं तादृशस्य कवेरस्ति ॥ २ ॥

दिवसकरमयूखैर्बोध्यमानं प्रभाते
वरयुवतिमुखाभं पङ्कजं जृम्भतेऽद्य ।
कुमुदमपि गतेऽस्तं लीयते चन्द्रबिम्बे
हसितमिव वधूनां प्रोषितेषु प्रियेषु ॥ २३ ॥

दिवसकरेति । प्रभातेऽह्नमुखे । दिवसकरस्य आलोकमयूखै रश्मिभिर्बोध्यमानं विकास्यमानं पंकजं कमलमद्य वरयुवतिः श्रेष्ठा कामिनी, तस्या मुखस्य आभेव कान्तिरिवाभा यस्य तादृशं जृम्भते शोभते । कुमुदं कैरवं चन्द्रबिम्बेऽस्तंगते सत्यस्ताचलमाक्रान्ते सति, प्रियेषु रमणेषु प्रोषितेषु दूरदेशगतेषु वधूनां कामिनीनां हसितमिव हास्यमिव लीयते क्षीणं भवति । चन्द्रविकासिकमलमस्तंगते चन्द्रे प्रोषितवधूहास्यमिव निमीलतीत्यर्थः । म्लायत इति पाठः सुगमः ॥२३ ॥

१ N. रचितकुसुमगन्धि. २ G. B. प्राविशन्तीव वेश्म. ३ N. हेतो सूक्तसङ्गीतरम्या. ४ B G. निरासात्. ५ N. असमरसर. ६ B. G. सूचयन्त्यप्रकामम्. ७ N. अनुगतमुखरागैः. ८ N. श्रोणिमध्ये. ९ N. प्रमोदात्. १० ‘ शोभते. ’ ११ ‘ कुमुदमुपगतश्रीग्लोपिते. ’ १२ ‘ म्लायते. ’ १३ D. ‘ चन्द्रबिम्बम्. ’

अमितनयनलक्ष्मीं लक्षयित्वोत्पलेषु
क्वणितकनककाञ्चीं मत्तहंसस्वनेषु ।
अधररुचिरशोभां बन्धुजीवे प्रियाणां
पथिकजन इदानीं रोदिति भ्रान्तचित्तः ॥ २४ ॥

असितेति । पथिकजनः पान्थवर्ग इदानीं प्रियाणां स्वप्रेयसीनाम् । असितानां कृष्णानां नयनानां लक्ष्मीं शोभाम् उत्पलेषु नीलकमलेषु । क्वणिता सशब्दा या कनककाञ्ची सुवर्णमेखला तां मत्तहंसस्वनेषून्मत्तहंसध्वनिषु । अधरोष्ठस्य रुचिरां मनोहरां शोभां बन्धुजीवे बन्धूकपुष्पे च लक्षयित्वा तर्कयित्वा स्मृत्वेत्यर्थः । भ्रान्तचित्तः सन् भ्रान्तं भ्रमणयुक्तं चित्तं यस्य तादृशः सन् रोदिति । अश्रुनिपातं करोति ॥ २४ ॥

स्त्रीणां निधाय वदनेषु शशाङ्कलक्ष्मीं
कामं च हंसवचनं मणिनूपुरेषु ।
बन्धूककान्तिमधरेषु मनोहरेषु
क्वापि प्रयाति सुभगा शरदागमश्रीः ॥ २५ ॥

स्त्रीणामिति । सुभगा मनोहरा शरदागमश्रीः शरदृतुशोभा स्त्रीणां युवतीनां वदनेषु मुखेषु शशाङ्कलक्ष्मीं चन्द्रस्य शोभाम् । कामं मनोहरं हंसवचनं हंसकूजितं मणिनूपुरेषु रत्नखचितमञ्जीरेषु । हास्ये विशुद्धवदने कुमुदाकरश्रीरिति श्रीमिति च पाठद्वयमप्यशुद्धं प्रमादागतमिति भाति । सर्वथा श्रीमितिरूपाभावात्प्रथमान्तपदस्य प्रकृतानुपयोगाच्च । बन्धूकस्य कान्तिं लावण्यं मनोहरेष्वधरेषु निधाय संस्थाप्य । क्वापि कुत्राप्यज्ञातप्रदेशं प्रयाति गच्छति । एतेन शरदृतुगमनकालः समागत इति सूचितम् ॥ २५ ॥

आशीर्वचनपूर्वकमुपसंहरति ।

विकचकमलवक्त्रा फुल्लनीलोत्पलाक्षी
विकसितनवकाशश्वेतवासो वसाना ।

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१ कान्तिम्. २ J. कान्तिम्. ३ हंसी. ४ K. प्रियायाः ५ J. D. वानिनेताः. ६ J. G N. D. 'विहाय.' 'विधाय.' ७ 'स्पर्शी.' ८ कामं तु. B. हास्ये विशुद्धवदने कुमुदाकरश्रीम्. हास्ये विशुद्धवदने कुमुदाकरश्रीः. ९ पुरम १० K. कुसुमितनवकाशा व्याकुलाऽम्बिका सा. B. कुसुमितनवकाशा श्वेतवासो वसाना. विकसितनवकाशा संकुला. ... कुसुमितनवकाशा व्याकुलाऽम्बिकाभा. कुसुमितनवकाशा व्याकुलाऽ...

कुमुदरुचिरहासा कामिनीवोन्मदेयं
प्रतिदिशतु शरद्वश्चेतसि प्रीतिमग्र्याम् ॥ २८ ॥

इति श्रीकालिदासकृतावृतुसंहारे शरद्वर्णनं नाम
तृतीयः सर्गः ॥ ३ ॥

विकचेति । विकचं प्रफुल्लं कमलमेव वक्त्रमाननं यस्याः सा पक्षे विकचकमलमिव वक्त्रं यस्याः । फुल्लानि विकसितानि नीलोत्पलान्येवाक्षिणी यस्याः सा। पक्षे फुल्लनीलोत्पलमिवाक्षिणी यस्याः। विकसितं यन्नवकाशं नवकाशकुसुममेव श्वेतवासः शुभ्रवसनं वसाना दधाना ।पक्षे विकसितनवकाशमिव श्वेतवासो वसाना। विकसितनवकाशासंकुलाल्विवसेति पाठे विकसितनवकाशमेव असंकुलमालग्नि वस्त्रं यस्याः इतीत्यर्थो ज्ञेय । कुमुदान्येव रुचिरो मनोहरो हासो हास्यं यस्याः सा । पक्षे कुमुदमिव रुचिरो हासो यस्या सा इयं शरद उन्मदोन्मत्ता कामिनीव युवतिरिव वो युष्माकमग्र्यां श्रेष्ठां प्रीतिं प्रेम प्रतिदिशतु यच्छतु । मालिनीवृत्तम् ॥ २८ ॥

इति महाकविश्रीकालिदासकृतऋतुसंहारव्याख्यायां बालबोधिन्यां
तृतीयः सर्गः ॥



१ X. कान्तिः. जनितरुचिरहासा जनितरुचिरकान्तिः २ चोन्मदेयम्, चोन्मदाय. ३ B. K. उपदिशतु परिदिशतु. ४ B. चेतसःसु, चेतसि. ५ इमाम् K. अमाम्,

चतुर्थः सर्गः

हेमन्तवर्णनम् ।

अथ क्रमागतं हेमन्तं वर्णयति ।

नवप्रवालोद्गमसस्यरम्यः
प्रफुल्ललोध्रः परिपक्वशालिः ।
विलीनपद्मः प्रपतत्तुषारो
हेमन्तकालः समुपागतः प्रिये ॥ १ ॥

नवेति । हे प्रिये नवानां नवीनानां प्रवालानां पर्णानामुद्गम उत्पत्तिः सस्यानि कृषिफलानि च तैः रम्यो मनोहरः । प्रफुल्ला उत्फुल्ला संजातपुष्पा इति यावत् लोध्रा गालववृक्षा यस्मिन् "गालवः शाबरो लोध्रः" इत्यमरः । परिणताः पक्वाः शालयः कलमा यस्मिन्सः । विलीनानि ग्लानानि पद्मानि यस्मिन् सः प्रपतंस्तुषारो हिमं यस्मिन् स अयं हेमन्तकालः समुपागतः सम्यक्तया प्राप्तः । उपेन्द्रवज्रावृत्तम् तल्लक्षणम् "उपेन्द्रवज्रा जतजास्ततोगौ" इति ॥ १ ॥

मनोहरैः कुङ्कुमरागरक्तै-
स्तुषारकुन्देन्दुनिभैश्च हारैः ।
विलासिनीनां स्तनशालिनीनां
नालंक्रियन्ते स्तनमण्डलानि ॥ २ ॥

मनोहरैरिति । स्तनैरुरोजैः शालन्ते शोभन्ते ताः स्तनशालिन्यस्तासां विलासिनां स्तनमण्डलानि कुचकुम्भा मनोहरैः कुङ्कुमस्य काश्मीरजस्य रागेण रक्ता लोहितास्तैः । तुषारस्तुहिनं कुन्दं माघ्यकुसुममिन्दुश्चन्द्रश्च तन्निभाः सदृशास्तैश्च हारैः कुङ्कुमरागाद्रक्तैः स्वच्छ शुभ्रैरिति द्विविधैर्हारैरित्यर्थः । नालंक्रियन्ते न भूष्यन्ते रमणैरिति शेषः । केचित्तु नालंक्रियन्त इत्ययमेव पाठः उत्तरश्लोकानुगुणः उत्तरत्रालंकारधारणाभावस्य वर्णितत्वादित्याहुः । अन्ये तु नालंक्रियन्त इति पाठो न समीचीनः । धारणाभावे हाराणां कुङ्कुमरक्तत्वं नैव संभवति अतोऽलंक्रियन्त इत्येव पाठः सम्यक् शैत्यादलंकारत्यागेऽपि कुङ्कुमविलेपनेन समुत्पन्नोष्म्याणां स्तनानामुपर्यलंकारधारणस्यैव योग्यत्वात् । सर्वालंकारत्यागेऽपि मौक्तिकमालाधारणेऽत्यादरो युवतीनां प्रदर्शितोऽनेन वर्णनेन । यदि तु नालंकि-

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१ यत्र २ K. पुष्प ३ गतागुपद्म . विलीनपद्मः. ४ B. N. D. ५ मनोरमैः ६ B. कुङ्कुमरागपिङ्गैः. कुङ्कुमरागपिङ्गैः चन्दनैः ७ नवयौवनानाम्. ८ K. N. D. अलंक्रियन्ते.

यन्त इति पाठ एवाप्रस्तुतः "चन्दनगौरैः" इति पाठो ग्राह्यः । चन्द-नस्य शीतस्पर्शत्वेनावरणेन तेनातिरिक्तशैत्यं स्यादित्यर्थ इति वदन्ति ॥ २ ॥

न बाहुयुग्मेषु विलासिनीनां
प्रयान्ति सङ्गं वलयाङ्गदानि ।
नितम्बबिम्बेषु नवं दुकूलं
तन्वंशुकं पीनपयोधरेषु ॥ ३ ॥

नेति । विलासिनीनां बाहुयुग्मेषु हस्तयुगलेषु वलयानि कटकान्यङ्गदानि केयूराणि च सङ्ग सम्बन्धं न प्रयान्ति न लभन्ते तेषां शीतस्पर्शत्वादिति भावः । नवं नूतनं दुकूलं क्षौमम् "क्षौमं दुकूलं स्या"दित्यमरः । नितम्बबिम्बेषु कटिपश्चाद्भागेषु । तनु सूक्ष्ममंशुकं वसनं कञ्चुकमिति पीनपयोधरेषु पुष्टस्तनेषु अत्र प्रतिवाक्यं प्रयान्तीति वचनविपरिणामेनान्वेति ॥ ३ ॥

काञ्चीगुणैः काञ्चनरत्नचित्रै-
र्नो भूषयन्ति प्रमदा नितम्बान् ।
न नूपुरैर्हंसरुतं भजद्भिः
पादाम्बुजान्यम्बुजकान्तिभाञ्जि ॥ ४ ॥

काञ्चीति । प्रमदाः स्त्रियो नितम्बान् कटिपश्चाद्भागान् काञ्चनेन स्वर्णेन रत्नैर्मणिभिश्च चित्रैर्विचित्रैश्चमत्कृतैरिति यावत् । काञ्चीगुणैः रशनादाम-भिर्नो भूषयन्ति नालङ्कुर्वन्ति । अम्बुजस्य पद्मस्य कान्तिं शोभां भजन्तीति तानि पादाम्बुजानि चरणसरोरुहाणि हंसरुतं मरालशब्दं भजद्भिः सेवमानैरनुकुर्वद्भिरिति यावत् । नूपुरैः पादभूषणैर्न भूषयन्ति । पादाम्बुजान्यम्बुजकान्तिभाञ्जि पुनरुक्तम् । पादाम्बुजान्यम्बुजकोमलानीति पाठे शुभयानैर्भवेद्यत्र शोभित शोभा । पादाम्बु-जानामम्बुजस्य शोभा हंसरुतं भजद्भिर्नूपुरैः शोभयन्त्यर्थः । उपजातिवृत्तम् । "स्यादिन्द्रवज्रा यदि तौ जगौ गः उपेन्द्रवज्रा जतजास्ततो गौ । अनन्तरोदीरितलक्ष्मभाजौ पादौ यदीयावुपजातयस्ताः" इति लक्षणात् ॥ ४ ॥

गात्राणि कालीयकचर्चितानि
सपत्रलेखानि मुखाम्बुजानि ।
शिरांसि कालागुरुधूपितानि
कुर्वन्ति नार्यः सुरतोत्सवाय ॥ ५ ॥

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१ J २ 'केयू' ३ वसन. ४ नितम्बे ५ B. न ६ D. N. नितम्बान् ७ पादाम्बुजान्यम्बुजकोमलानि ८ [illegible] ९ [illegible]म्बुजानि.
१० D. [illegible].

गात्राणीति । नार्य प्रमदा सुरतोत्सवाय सुरतक्रीडायै गात्राण्यवयवा कालीयकेन नायकेन पीतचन्दनेन चाचितानि लिप्तानि कुर्वन्ति । मुखाम्बुजानि वदनकमलानि पत्रलेखया कपोले कस्तूरिकाकाञ्चनाविशेषेण महितानि । शिरांसि कालागुरुणा कृष्णचन्दनेन धूपितानि वासितानि कुर्वन्ति ॥ नखाम्बुजानीति पाठोऽपि सुगम । नखाना प्रमदाभिश्चर्नीकरणस्य प्रसिद्धत्वात् ॥ ॰ ॥

रतिश्रमक्षामविपाण्डुवक्त्रा
संप्राप्तेऽपि हर्षाभ्युदये तरुण्य ।
हसन्ति नोच्चैर्दशनाग्रभिन्नान्
प्रपीड्यमानानधरानवेक्ष्य ॥ ६ ॥ ।१

रतेति । रतिश्रमेण सुरतश्रमेण क्षाम कृश विपाण्डु पाण्डुर वक्त्र यासा ता स्तरुण्य । हर्षस्यानन्दस्याभ्युदय उदये प्राप्तेऽपि । दशनाना रदनानामग्रै कोटिभि॰ भिन्नान् छिन्नान् अतएव प्रपीड्यमानानधरानवेक्ष्योच्चैर्न हसन्ति । दशनपीडा चा धरगणा चुम्बन इत्यर्थ । हास्यसमये पीडाधिक्य जायते विशेषतो हिमकाल इति ह्यनुभवसिद्धम् ॥ ६ ॥

पीनस्तनोरःस्थलभागशोभा
मासाद्य तत्पीडनजातखेद ।
तृणाग्रलग्नैस्तुहिनै पतद्भि
राक्रन्दतीवोषसि शीतकाल ॥ ७ ॥

पीनेति । पीनौ पुष्टौ स्तनौ यस्मिंस्तादृशस्योरःस्थलभागस्य वक्षस शोभा कान्तिम् । कान्तिमदुरःस्थलमित्यर्थ । आसाद्य प्राप्य । "सविशेषणौ हि विधिनिषेधौ विशेषणमुपसंक्रामत सति विशेष्य बाध" इति न्यायेन शोभाया प्राप्त्यसंभवे तद्विशेषणभूतोरःस्थलस्य प्राप्तिरिति भाव । स्वशीतापनोदार्थं शीतकालेन स्तनाश्रय कृत इति तात्पर्यार्थं । स्तनोरःस्थलेति पाठे स्तनौ चोरःस्थल च स्तनोरःस्थलम् । प्राण्यङ्गत्वादेकवद्भाव । तस्य शोभाम् । शोभितस्तनोरःस्थलमित्यर्थ । तत्पीडनेन स्तनादीना पीडनेन जात उत्पन्न खेदो दुःख यस्य स स्तनमर्दनजन्यव्यथा तत्स्थस्यापि मर्दनाद् दुःखमिति भाव । शीतकाल उषसि प्रत्यूषे तृणाग्रेषु घासाग्रभागेषु लग्नै संसक्तै पतद्भिस्तुहिनै रश्रुवत् । "दव" इति भाषायाम् । आक्रन्दतीव व्याक्रोशतीव । अत्र प्रातस्तु नस्तनमनुरागेण पुरुषादिपीडनेन दुःखितस्य शीतकालस्य रोदनानुवेनो त्प्रेक्षा तत्त्वमनुप्रेक्षाकार । केचित्तु भागशोभामित्यस्य एकस्य स्थितिमित्यर्थ इति

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१ B शर्मातिशयादुत्सवात् २ B. प्राप्तेऽधहर्षाभ्युदयम्, प्रभातिहर्षाभ्युदये D N सम्प्राप्तहर्षाभ्युदया ३ नोच्चै ४ K प्रभिन्नरागान्, भग्नरतरागान् B ऋतुचर, ६ भाग ३ लग्नै

वदन्ति । अन्ये तु आनायैलम्बत्वमित्यर्थं । तुषारैर्मिलितपदार्थदुरवलोकनेन च दुःखं शीतकालस्येति कथयन्ति ॥ ७ ॥

प्रभूतशालिप्रसवैश्चितानि
मृगाङ्गनायूथविभूषितानि ।
मनोहरक्रौञ्चनिनादितानि
सीमान्तराण्युत्सुकयन्ति चेतः ॥ ८ ॥

प्रभूतेति । प्रभूतैर्बहुलैः शालिप्रसवैः कलमोद्गमैश्चितानि व्याप्तानि । मृगाङ्गनानां हरिणीनां यूथेन समूहेन विभूषितान्यलंकृतानि मनोहरैः सुन्दरैः क्रौञ्चैः पक्षिविशेषैर्निनादितानि प्रतिशब्दितानि सीमान्तराणि ग्रामान्तभागाश्चेतो मानसम् रसिकस्येति शेषः । उत्सुकयन्त्युत्कण्ठायुक्तं कुर्वन्ति ॥ ८ ॥

प्रफुल्लनीलोत्पलशोभितानि
सोन्मादकादम्बविभूषितानि ।
प्रसन्नतोयानि सशैवलानि
सरांसि चेतांसि हरन्ति पुंसाम् ॥ ९ ॥

प्रफुल्लेति । प्रफुल्लैर्विकसितैर्नीलोत्पलैः शोभितानि । सोन्मादैरुन्मत्तैः कादम्बैः कलहंसैः । "बदक" इति महाराष्ट्रभाषायाम् । विभूषितानि प्रसन्नं स्वच्छं तोयमुदकं येषां तानि । शैवलेन सहितानि सरांसि सरोवराणि पुंसां चेतांसि हरन्त्याकर्षयन्ति । शारदिककादम्बविघट्टितानीति पाठस्तु न समीचीनः शरदृणां पक्षिविशेषाणां समुद्रवासिनां सरःस्ववस्थानासंभवात् ॥ ९ ॥

अनेन श्लोकेन स च तदवलोकनेन एव कुतूहलीत्यवगम्यते । अद्य सोऽपि संगमस्मारकत्वेन रम्योदकमिव कालिदासकाव्यमध्यस्थो वन्दनीय इति व्याख्यायते ।

*मार्गं निरीक्ष्यातिनिरस्तनीरं
प्रवासखिन्नं पतिमुद्वहन्त्यः ।
प्रवेक्ष्यमाणा हरिणेक्षणाक्ष्य-
प्रबोधयन्तीव मनोरथानि ॥ १ ॥

मार्गमिति । अत्र मनोरथानीति लिङ्गव्यत्ययः कुकवेर्भ्रान्तिर्वा । अतो

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१ प्रभृति. २ प्रचय.. ३ विलसितानि. ४ प्रभूत. ५ भूषितानि. ६ B. शारदिककादम्बविघट्टितानि. शारदिककादम्बविघट्टितानि. सदंशकादम्बविघट्टितानि. ७ प्रपु". ८ J. D. G. N. सुमोत्कलानि. ९ सूनाम.

* B. D. J. and J. 2 do not print this verse. G. and N. print it as an interpolation

" मनोरथान् हि " इति पाठो व्याख्यासौलभ्यायाङ्गीक्रियते । मनोरथानेव कुर्मं इति विहराम इत्यादीन् उद्वहन्त्यो धारयन्त्यो हरिणेक्षणे इव मृगनेत्र इवाक्षिणी नयने यासां ता कामिन्य । अतिनिरस्त नष्ट नीरमुदक यस्मात्तान्श मार्गं निरीक्ष्यावलोक्य । समागम प्रवासकाल इति विचिन्त्येत्यर्थ । प्रवासे प्रवसने खिन्न दु खित पति भर्तार प्रेक्ष्यमाणा वा प्रवाक्षमाणा इत्यपेक्षितम् । प्रबोध माणा पश्यन्त्य प्रबोधयन्तीव मनोरथानुद्दीपयन्तीव । खिन्नो भर्ता प्रवासाय न गच्छत्विति स्वमनोरथा पूर्णा भविष्यन्तीत्यवगम्य तान वर्धयन्तीवेति व्याख्येयम् ॥

पाकं व्रजन्ती हिमजातशीतै
राधूयमाना सततं मरुद्भि ।
प्रिये प्रियङ्गु प्रियविप्रयुक्ता
विपाण्डुतां याति विलासिनीव ॥ १० ॥

पाकमिति । हे प्रिये हिमेन तुहिनेन जातान्युत्पन्नानि यानि शीतानि तै पाक परिपाक व्रजन्ती गच्छन्ती । मरुद्भि पवनैराधूयमाना कम्पमाना प्रियङ्गु श्यामालता । ' वाघाटी '' इति महाराष्ट्रभाषायाम् । प्रियेण कान्तेन विप्रयुक्ता वियुक्ता । विलासिनीव सुन्दरीव विपाण्डुता पाण्डुत्व याति गच्छति । उपमालंकार १०

पुष्पासवामोदसुगन्धिवक्त्रो
निश्वासवातै सुरभीकृताङ्ग ।
परस्पराङ्गव्यतिषङ्गशायी
शेते जन कामशरानुविद्ध ॥ ११ ॥

पुष्पेति । पुष्पासवस्य कुसुमोद्भवस्य मद्यविशेषस्यामोदेन सुवासेन सुगन्धि सुरभि वक्त्रम् आननं यस्य स । निश्वासाना श्वासाना वातै पवनै सुरभीकृत सुगन्धित श्च कृतम् शरीर यस्य स । कामशरैर्मदनबाणैरनुविद्धस्ताडित परस्पराङ्गानाम न्योन्यशरीराणा व्यतिषङ्ग सङ्ग तेन यस्मिन्यथा स्यात्तथा शेते च जन लोक । कामिपुरुष इति यावत् । एवं कामिपुरुषस्य परस्परसुरतसंभोगदर्शनसुखेन निर्दिष्टत्वमिति भाव । परस्पराङ्गव्यतिषक्त इति पाठो न युक्त व्यतिषिक्त इत्यस्य भिन्न इत्यर्थात् व्यतिषिक्त इत्यस्य गलत इति व्याख्यान प्रमादमूलकमेव ॥ ११ ॥

दन्तच्छदै सव्रणदन्तचिह्नै
स्तनैश्च पाण्यग्रकृताभिलेखै ।

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१ B पचन्ति गच्छन्ति शीतवातै २ मधुगन्धामोद ३ D आमोद ४ कृताङ्ग ५ B. K व्यतिषङ्ग D G N J. व्यतिषक्त व्यतिषिक्त व्यतिगत प्रतिलिप्तदेह ६ N J मम ... कामशरानुविद्धै । ८ पाणिनखाग्रकृतैश्च

संसूच्यते निर्दयमङ्गनानां
रतोपभोगो नवयौवनानाम् ॥ १२ ॥

दन्तच्छदैरिति । नवयौवनानां तरुणीनाम् । व्रणेन क्षतेन सहितानि दन्तचिह्नानि स्फाटकानि येषु तैः दन्तैश्छाद्यन्ते यैस्तैर्दन्तच्छदैरधरोष्ठैः । पाण्यग्रैः करार्ग्रैर्नखैरिति यावत्कृतोऽभिलिख्यः सुरतकालोत्पादितं चिह्नं येषु तैः स्तनैः कुचैश्च निर्दयं दयारहितं यथा स्यात्तथा। "तस्मादेषा रहसि भवता निर्दयं पीडनीया। मन्दाक्रान्ता विसृजति रसं नेक्षुयष्टिः समग्रम्" इति केनापि कविनोक्तप्रकारेण यथाप्रस्तावेऽर्थः । रतोपभोगः सुरतोपभोगः संसूच्यते ज्ञाप्यते ॥ १२ ॥

काचिद्विभूषयति दर्पणयुक्तहस्ता
बाला विलोलचिकुरं वदनारविन्दम् ।
दन्तच्छदं प्रियतमेन निपीतसारं
दन्ताग्रभिन्नमवकृष्य निरीक्षते च ॥ १३ ॥

काचिदिति । दर्पणयुक्त आदर्शयुक्तो हस्तो यस्याः सा काचिद्बाला विलोलाश्चञ्चलाश्चिकुरा यस्य तद्वदनारविन्दमरविन्दमिव वदनम् । "उपमितं व्याघ्रादिभिः सामान्याप्रयोगे" इत्यनेन समासः विभूषयति । प्रियतमेन प्राणनाथेन निपीतः सारो यस्य तं दन्ताग्रैर्भिन्नं चुम्बन इति शेषः दन्तच्छदमधरोष्ठमवकृष्य बहिराकृष्य निरीक्षते चावलोकते च। बालातपेषु वनितेति पाठे बालार्ककिरणेषु तिष्ठन्ती वनितेत्यर्थः ॥ १३ ॥

अन्या प्रकामसुरतश्रमखिन्नदेहा
रात्रिप्रजागरविपाटलनेत्रपद्मा ।
शय्यान्तदेशलुलिताकुलकेशपाशा
निद्रां प्रयाति मृदुसूर्यकराभितप्ता ॥ १४ ॥

अन्येति । प्रकामसुरतेनात्यन्तक्रीडया खिन्नो देहो यस्याः सा । रात्र्यां प्रजागरेण जागरणेन विपाटले आरक्ते नेत्रपद्मे नेत्रकमले यस्याः सा । शय्यान्तदेशे शय्यान्तप्रान्ते लुलितः लुण्ठितः आकुलः शिथिलः केशपाशः कबरीबन्धो यस्याः सा । स्रस्तांसदेशलुलितेति पाठे स्रस्तः पतितः मुक्त इति यावत् । अत एव अंसदेशे स्कन्धदेशे लुलित आकुलः केशपाशो यस्याः सेत्यर्थः । मृदुभिः

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१ N. रतोपयोगः. २ J. G. N. D. सक्त. ३ J. G. N. D. बालातपेषु वनिता. ४ प्रियतमेश्च. ५ अपकृष्य. अनुकृष्य. ६ निरीक्षतेऽन्या. ७ B. K. अन्याः ८ B. K. भिन्नदेहा.. ९ B. नेत्रयुग्माः K. नेत्रपद्मा. १० N. J. D. स्रस्तांसदेश B. शयान्तरेषु. स्कन्धाङ्गदेश आस्कन्ददेश. ११ ललित. १२ B. K. पाशाः. १३ B. K. प्रयान्ति. १४ B. K. तप्ताः. दिननाथकराभितप्ताः.

कोमलैः सूर्यकरैरर्ककिरणैरभितप्ताऽन्याः काश्चित्स्त्रियः प्रयान्ति । रात्रिजागरखिन्न दास्याम्थिना भाति सूर्यकराभितप्ता हिमसमयेऽस्मिन्काले स्वपितीत्यर्थः ॥ १४ ॥

निर्माल्यदाम परिभुक्तमनोज्ञगन्धं
मूर्ध्नोऽपनीय घननीलशिरोरुहान्ताः ।
पीनोन्नतस्तनभरानतगात्रयष्ट्यः
कुर्वन्ति केशरचनामपरास्तरुण्यः ॥ १५ ॥

निर्माल्येति । घना निविडा नीला कृष्णवर्णा शिरोरुहान्ता केशाग्राणि यासां ताः । पीना पीवरा उन्नता उच्चाः स्तनाः कुचास्तेषां भरेण भारेणानता किंचिन्नम्रा गात्रयष्टयो यासां ताः अपरास्तरुण्यः । परिभुक्त उपभुक्तो गन्धो यस्य तत् । निर्माल्यदाम भुक्तपूर्वां कुसुममालां मूर्ध्नोऽपनीय शिरसो दूरीकृत्य केशरचनां कवरीबन्धं कुर्वन्ति । अङ्गना हि प्रातरुत्थाय शिरसो माल्यान्यपनीय कवरीं बध्नन्तीत्यर्थः ॥ १५ ॥

अन्या प्रियेण परिभुक्तमवेक्ष्य गात्रं
हर्षान्विता विरचिताधरचारुशोभा ।
कूर्पासकं परिदधाति नखक्षताङ्गी
व्यालम्बिनीलललितालककुञ्चिताक्षी ॥ १६ ॥

अन्येति । प्रियेण रमणेन परिभुक्तमुपभुक्तं गात्रं शरीरमवेक्ष्य दृष्ट्वा । प्रविमर्दितमिति पाठे आलिङ्गनादिना परिमर्दितमित्यर्थः । हर्षान्विताऽऽनन्दयुक्ता । विरचिता कृताऽधरस्य चारुर्मनोहरा शोभा यया सा । दन्तक्षतानि गोपयितुं कुङ्कुमादिना ताम्बूलेन वा रञ्जितोऽधरो ययेति तात्पर्यार्थः । व्यालम्बिनो लम्बमाना नीलाः कवरीबन्धने ललिता इतस्ततः पतिता येऽलकाः केशास्तैराकुञ्चिते अक्षिणी नेत्रे यस्याः सा । कञ्चुकधारणवेलायां तैलेन मा मलिना मा भवन्त्विति केशान् मुखोपरि संस्थाप्य परिदधाति कञ्चुकं कामिनी । प्रातरुत्थाय विमुक्तानां केशानां बन्धनं परिहर्तुमन्योपायाभावात् । तदनुरोधेनेयमुक्तिः । व्यालम्बिनील-ललितालककुञ्चिताक्षीति पाठे व्यालम्बिभिर्नीलैर्ललितैर्मनोहरैरलकैः केशैः कुञ्चिते आकुञ्चिते अक्षिणी यस्याः सेत्यर्थः । व्यालम्बिनाङ्गुलिलताालककुञ्चिताक्षीति पाठस्तु व्यालम्बिनाभिरङ्गुलिलताभिरलक्षिता येऽलकास्तैः कुञ्चिते अक्षिणी यस्या इत्यभिप्रायेण नेयः । अस्मिन्पाठे प्रथमं केशपाशो व्यालम्बिताङ्गुलिभिर्धृत्वा पश्चात्कूर्पासकमङ्गना परिदधातीत्यर्थः कल्पनीयः । अन्यथा कूर्पासकधारणवेलायां

१ G. J. N D. परिभुक्त B परिभुक्त २ गन्धान्, ३ न्ताः ४ पीनोन्नतस्तनभरानतगात्रयष्ट्य ५ अपराः. ६ प्रविमर्दितम् ७ B रागः, गात्रं ८ G J कञ्चुकम् B, कूर्पासकम् ९ G. J. नखं गताङ्गी १० B. J व्यालम्बिनी ललितालककुञ्चिताक्षी G. N. व्यालम्बिनील- ११ व्यालम्बिनाङ्गुलिलता.

केशेष्वङ्गुलिसंचारस्याशक्यत्वात् । नखैः क्षतान्यङ्गानि गात्राणि यस्याः सा । रतिवेलायामिति शेषः । अन्या कूर्पासकं चोलम् "चोलः कूर्पासके पुमान्" इत्यमरः । दधाति धारयति । कुर्पासकं परिदधाति नवं नताङ्गीति पाठस्तु सुगमः ॥ १६ ॥

अन्याश्चिरं सुरतकेलिपरिश्रमेण
स्वेदं गताः प्रशिथिलीकृतगात्रयष्ट्यः ।
संहृष्यमाणपुलकोरुपयोधरान्ता
अभ्यञ्जनं विदधति प्रमदाः सुशोभाः ॥ १७ ॥

अन्या इति । चिरं बहुकालं सुरतकेलिर्मदनलीला तस्याः परिश्रमेण स्वेदं घर्मं गताः प्राप्ताः प्रशिथिलीकृता गात्रयष्टयो यासां ताः । संहृष्यमाणः पुलको रोमाञ्चो यस्मिंस्तादृश उरुः पीवरः पयोधरान्तः स्तनप्रान्तो यासां ताः । स्वयमेव पृथुलाः स्तना रोमाञ्चोद्गमेन पृथुलतरा जाता इति तात्पर्यार्थः । अतएव सुष्ठु शोभा कान्तिर्यासां ताः प्रमदाः अभ्यञ्जनमभ्यङ्गं विदधत्याचरन्ति । श्रमापनोदाय खिन्नगात्रमर्दनमेवोपायः स च प्रमदाभिराप्तः ॥ १७ ॥

आशीर्वचनपूर्वकमुपसंहरति ।

बहुगुणरमणीयो योषितां चित्तहारी
परिणतबहुशालिव्याकुलग्रामसीमा ।
विनिपतिततुषारः क्रौञ्चमालापरीतः
प्रदिशतु हिमयुक्तः काल एष सुखं वः ॥ १८ ॥

इति श्रीकालिदासकृतावृतुसंहारे हेमन्तवर्णनं नाम
चतुर्थः सर्गः ॥ ४ ॥

बहुगुणेति । बहुभिरनेकैर्गुणैः रमणीयः योषितां स्त्रीणां चित्तहारी मनोहारी। उपभोगक्षमत्वादिति भावः । परिणतैः पक्वैर्बहुभिः शालिभिः कलमादिधान्यैर्व्याकुला सङ्कुला ग्रामसीमानो ग्रामान्ता यस्मिन् सः । विनिपतितास्तुषारा हिमानि यस्मिन् सः । क्रौञ्चानां मालाभिः पङ्क्तिभिः परीतो युक्त एष कालो हेमन्तर्तुर्वो युष्मभ्यं सुखं प्रदिशतु ददातु । अत्र एष सुखमित्यत्र विसन्धिर्दोषस्तद्-

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१ B G. N खेदं २ B. सपीड्यमानविपुलोरुपयोधरार्ता G K. सपीड्यमानविपुलो संहृष्यमानविपुलो संहृष्यमाणविपुलो ३ K अभ्यञ्जनम् नेत्राञ्जनम् ४ B सुशोभम् ५ इति बहुरमणीय ६ B G. J सीम. ७ K N D सततमतिमनोज्ञ ८ G J. क्रौञ्चनादोपगीत. B. क्रौञ्चनादोपनीत ९ उपदिशतु सुखं वः काल एषोऽतिरम्यः १० त्वेषकालम्. ११ B प्रियम्

पेक्षया काल एषोऽतिगम्य इति पाठ एव साधु । पर बहुष्वादर्शपुस्तकेषु स्थितत्वात्सोनाप्त । हिमयुक्तस्त्वेष काल इति पाठे निरर्थकतुशब्दसमहोत' सोपि त्याज्य एवेत्यलम् ॥ १९ ॥

इति महाकविश्रीकालिदासकृतऋतुसंहारव्याख्यायां बालबोधिन्यां
चतुर्थः सर्गः ॥



पंचमः सर्गः

शिशिरवर्णनम् ।

अथ क्रमप्राप्तं शिशिरं वर्णयति ।

प्ररूढशालीक्षुचयावृतक्षितिं
क्वचित्स्थितक्रौञ्चनिनादराजितम् ।
प्रकामकामं प्रमदाजनप्रियं
वरोरु कालं शिशिराह्वयं शृणु ॥ १ ॥

प्ररूढेति । वरावूरुमावृत्त यस्यास्तत्सम्बोधने हे वरोरु । प्ररूढानां प्रवृद्धानां शालीनां कलमानामिक्षूणां च चयैः समूहैरावृता वेष्टिता क्षितिः पृथ्वी यस्मिन्तम् । क्वचित्क्वचित् स्थितानामुपविष्टानां क्रौञ्चानाम् निनादैः कूजितैः राजितम् शोभितम् । प्रकामम् यथेष्टं कामो मदनो यस्मिन्तम् । "प्रकामं तु निपेवेत मैथुनं शिशिरागमे" इति वैद्यशास्त्रेण कामाधिक्यस्य प्रतिपादितत्वात् । अतएव प्रमदाजनस्य युवति-जनस्य प्रियम् स्त्रीणां मदनाधिक्यादस्मिन् कामाधिक्येन प्रियतमोऽयमृतुस्तादृशम् । शिशिर इत्याह्वयोऽभिधानं यस्य तं कालं शिशिरर्तुं शृणु निशामय । अ-थवाह्वय । आह्वये अभिधानं च' इत्यमरः । क्रौञ्चेति पदमनुप्रासत्वेन पर्यवसान-मनोरम सूक्ष्मबिन्दुभिरसौ पदाभावात् गच्छति उत्तमम् लक्षणं पूर्वममुनम् ॥ १ ॥

निरुद्धवातायनमन्दिरोदरं
हुताशनो भानुमतो गभस्तयः ।
गुरूणि वासांस्यबलाः सयौवनाः
प्रयान्ति कालेऽत्र जनस्य सेव्यताम् ॥ २ ॥

निरुद्धेति । निरुद्धान्यावरणेनाच्छादनानि यानि वातायनानि जालानि यस्य तच्च तन्मन्दिरमगारं तस्योदरं मध्यभागः । "मन्दिरं नगरेऽगारे" इति मेदिनी। हुताशनो वैश्वानरः । भानुमतोऽनन्तरं गभस्तयो रश्मयः । गुरूणि जडानि वस्त्राणि वसनानि । ऊर्णानिर्माणानि यावत् । सयौवना अबलास्तरुण्यः स्त्रिय इत्यर्थानि अत्र कालेऽस्मिन्नेव जनस्य लोकस्य सेव्यतामुपभोग्यतां प्रयान्ति गच्छन्ति ॥ २ ॥

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१ B 'प्ररूढशालस्यचया' K 'प्ररूढशालप्रथैमनोहरम' 'प्ररूढशालीक्षुचयैर्मनोहरम' N 'प्ररूढशालयुक्चयैर्मनोहरम' 'प्ररूढ०' २ B 'निहादित' J 'स्थितस्य' 'विनिश्चित' 'विनिःस्वनत' ३ J 'शोभितम' ४ D 'प्रकामरम.' 'प्रमोदहेतुम' ५ 'शि-शेस्य' ६ B अथ.

न चन्दनं चन्द्रमरीचिशीतलं
न हर्म्यपृष्ठं शरदिन्दुसुन्दरम्।
न वायवः सान्द्रतुषारशीतला
जनस्य चित्तं रमयन्ति सांप्रतम्॥ ३॥

नेति। साम्प्रतमस्मिन्शीतकाले चन्द्रमरीचिशीतलमित्युभयत्रान्वेति। चन्द्रस्य मरीचयः किरणा इव शीतलं शीतं चन्दनम्। तथा चन्द्रमरीचिभिः शीतलं शरदिन्दुवत्सुन्दरं मनोहरम्। शरदिन्दुनिर्मलमिति पाठे शरदिन्दुवन्निर्मलं स्वच्छं सुधालिप्तत्वादिति भावः। हर्म्यपृष्ठं धनिवासगृहोपरिभूमि "गच्ची" इति महाराष्ट्रभाषायाम्। सान्द्रैर्घनैस्तुषारैस्तुहिनैः शीतला वायवश्चैते जनस्य चित्तं मानसं न रमयन्ति नानन्दयन्ति॥ ३॥

तुषारसंघातनिपातशीतलाः
शशाङ्कभाभिः शिशिरीकृताः पुनः।
विपाण्डुतारागणचारुभूषणा
जनस्य सेव्या न भवन्ति रात्रयः॥ ४॥

तुषारेति। तुषाराणां तुहिनानां संघातस्य समूहस्य निपातेन पतनेन शीतलाः शशाङ्कभाभिरिन्दुकान्तिभिः पुनरधिकमित्यर्थः शिशिरीकृताः। "कृभ्वस्तियोगे संपद्यकर्तरि च्विः" इत्यनेन च्विः। ननु तत्राभूततद्भावस्याभावाच्चोपादानेन च्विरिति न वाच्यम्। प्रायोऽभूततद्भाव इति वक्तव्यमिति वार्तिकमतानुसारिभिः प्रयुक्तत्वात्। विपाण्डुः पाण्डुरवर्णस्तारागणो नक्षत्रसमुदाय एव चारु मनोहरं भूषणमलंकारो यासां ता रात्रयो निशा जनस्य सेव्या न भवन्ति। विपाण्डुतारागणचित्रभूषिता इति पाठे तु विपाण्डुना तारागणेन चित्रं यथा स्यात्तथा भूषिता अलंकृता इत्यर्थः। न हि तारागणो गगनमेव मस्तकप्रदेशस्य निश्चितो येन स गगनालंकारो भवेत्प्रत्युत सकलदेशस्थत्वात् निशानामेव गात्राभूषणमिति युक्तम्॥ ४॥

गृहीततास्बूलविलेपनस्रजः
पुष्पासवामोदितवक्त्रपङ्कजाः।
प्रकामकालागुरुधूपवासितं
विशन्ति शय्यागृहमुत्सुकाः

स्तवमेवोक्तं तृतीयश्लोकेऽत औष्ण्यजनकः कुङ्कुमादिरेवाङ्गरागो विलेपनपदेन ग्राह्यः। स्रजः कुसुममालाश्च याभिस्ताः पुष्पासवेन कुसुमजमद्येनाथवा पुष्पमिश्रिता-मद्येनामोदितं सुवासितं वक्त्रपङ्कजं मुखकमलं याभिस्ताः । सुमासवामोदि-तेति पाठे सुम. सुखकर इत्यर्थः । उत्कण्ठिताः स्त्रियः प्रेमसमन्वितं कालागुरोः कृष्णचन्दनस्य धूपेन वासितं सुगन्धितं गभ्यागृहं शयनमन्दिरं विशन्ति स्त्रीणामुत्सुकत्वं पुष्पस्रगादिसंनिधानेन मद्यसेवनेन चेति बोध्यम ॥ ५ ॥

कृतापराधान् बहुशोऽपि तर्जितान्
सवेपथून् साध्वसलुप्तचेतसः ।
निरीक्ष्य भर्तॄन्सुरताभिलाषिणः
स्त्रियोऽपराधान्समदा विसस्मरुः ॥ ६ ॥

कृतेति । समदा मदसहिता उन्मत्ता इति यावत् । एतेनापराधविस्मरणे कारणत्वं व्यज्यते । स्त्रियः कृता अपराधा मन्तवो येस्तान् "आगोऽपराधो मन्तुश्च" इत्यमरः । बहुशो वारंवारं तर्जितान् भर्त्सितानपि सवेपथून् वेपथुभिः कम्पैः सहितान् । साध्वसेन भीत्या लुप्तं नष्टं चेतो मानसं येषां तान् भर्तॄन् सुरतं संभोगमभिलषन्तीत्यभिलाषिणस्तथाविधान् निरीक्ष्य दृष्ट्वा अपराधानन्याङ्गनानिरीक्षणादीन् पूर्वकृतान् विसस्मरुः । तान् कटुभाषणादिभिर्नैव दूषयन्ति तत्प्रार्थनामनुमेनिर इत्यर्थः ॥ ६ ॥

प्रकामकामैर्युवभिः सुनिर्दयं
निशासु दीर्घास्वभिरामिताश्चिरम् ।
भ्रमन्ति मन्दं श्रमखेदितोरवः
क्षपावसाने नवयौवनाः स्त्रियः ॥ ७ ॥

प्रकामेति । प्रकाममत्यन्तं कामोऽभिलाषो मदनो वा येषां तैर्युवभिस्तरुणैरित्यनेन पीडायां सामर्थ्यं व्यज्यते दीर्घासु निशासु अस्मिन्नृतौ रात्रयो दीर्घाः सन्ति तदनुरोधेनेदम् । चिरं बहुकालं सुनिर्दयं दयारहितं यथास्यात्तथाऽभिरामिताः क्रीडिता उपभुक्ता इति यावत् रतिसुखेष्वत्यन्तं पीडिता इत्यर्थः । अत एव श्रमेण खेदिताः पीडिता ऊरवः सक्थीनि यासां ताः । नवयौवना नवं नूतनं यौवनं

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१ 'बहुधाभितर्जितान्.' B. 'बहुशो वितर्जितान' 'अभितर्जितान्.' 'अभितर्जितान्.' २ B. 'मन्द.' ३ 'शयने.' ४ 'न.' ५ B. 'सुरतेश्च निर्दयम्' D. J. G. N. 'युवभि सनिर्दयम्' 'सुरतेऽति.' 'सुघनैःस.' ६ B. 'स्वतिपीडिताः.' K. 'स्वभिभाविताः' 'स्वभिभाविता भृशम्' 'गाढं दयितैश्चिरन्दम.' ७ J. D. भृशम्. ८ 'भवन्ति,' K. 'धमन्ति.' ९ 'अमन्थम.' 'मन्द.' १० G. J. N. D. खेदितोरवः 'मोदितोरवः' 'स्वेदितोरव .

तारुण्यं यासां ताः स्त्रियः नवयौवना इत्यनेन एवं रतिसुखानुभवक्षमत्वेन च पण्डितत्वं व्यज्यते । गाढ्या अवमानेन नाशं प्राप्तं कालं इत्यर्थः । मन्दं शनैर्भ्रमन्ति संचरन्ति । श्रमखेदितोरस इति पाठस्तु नात्यन्तमनोरमः उरःस्थलखेदनेन गमने विघ्नाभावादिति दिक् ॥ ७ ॥

मनोज्ञकूर्पासकपीडितस्तना-
सरागकौशेयविभूषितोरवः ।
निवेशितान्तःकुसुमैः शिरोरुहै-
र्विभूषयन्तीव हिमागमं स्त्रियः ॥ ८ ॥

मनोज्ञेति । मनोज्ञेन मनोहरेण कूर्पासकेन चोलकेन पीडिताः स्तनाः कुचा यासां ताः । अनेन कुचानामुन्नतत्वं पीवरत्वं च व्यज्यते । सरागं माञ्जिष्ठादिना रक्तं यत्कौशेयं क्षौमं तेन विभूषितावलंकृतौ ऊरू याभिस्ताः स्त्रियः । निवेशितानि स्थापितान्यन्तरन्तर्भागे कुसुमानि पुष्पाणि येषां तैः शिरोरुहैः केशैर्हिमागमं शीत कालं विभूषयन्तीवालंकुर्वन्तीव । अत्र प्रमदाभिः कृतं क्षौमादिधारणं हिमागमालंकरणत्वेनोत्प्रेक्षितमित्युत्प्रेक्षालङ्कारः ॥ ८ ॥

पयोधरैः कुङ्कुमरागपिञ्जरैः
सुखोपसेव्यैर्नवयौवनोन्नतैः ।
विलासिनीभिः परिपीडितोरसः
स्वपन्ति शीतं परिभूय कामिनः ॥ ९ ॥

पयोधरैरिति । विलासिनीभिः अस्य परिपीडितेत्यत्र कर्तृत्वेनान्वयः कुङ्कुमस्य काश्मीरजस्य रागेण पिञ्जरैः पीतवर्णैः । "पिञ्जरोऽश्वान्तरे क्लीबे स्वर्णे पीते चोक्तिमे" इति मेदिनी । सुखेनोपसेव्या उपभोग्यास्तैर्नवयौवनेनोन्नतैः पयोधरैः स्तनैः परिपीडितमुरःस्थलं येषां ते । अनेन कामिनीभिः स्वयंग्रहाश्लेषसुखेन दृढं परिपीडिता इत्यर्थो व्यज्यते । कामिनः शीतं तुहिनं परिभूय पराजित्य हिमपीडामलब्ध्वेत्यर्थः स्वपन्ति । हिमागमे उन्मदाभिः श्यामाभिः पीनकुचैर्दृढपरिरंभणेन कामिनां शीताभावः सहज एवेति भावः । वाग्भटोऽप्यस्मिन्नृतौ शीतनिवारणोपायमेवमाह "पीवरोरुस्तनश्रोण्यः समदाः प्रमदाः प्रियाः । हरन्ति शीतमुष्णाङ्ग्यो धूपकुङ्कुमयौवनैः" इति ॥ ९ ॥

सुगन्धिनिःश्वासविकम्पितोत्पलं

१ B. 'कूर्पासक.' 'कूर्पासकपरिपीडित.' २ J. G. N. D. 'विभूषितोरवः.' 'विभूषितोरसः.' ३ D. G. N. 'यौवनोन्नतैः' 'यौवनोद्गतैः.' 'यौवनोन्नतैः.' 'यौवनोद्भवैः.' ४ B. G. J. 'भृशम्.' ६ B. 'स्वपन्ति' 'शेरते.' ७ 'निःश्वास.' ८ 'दरम्' 'विकम्पितोत्पलम्'.

मनोहरं कामरतिप्रबोधकम् ।
निशासु हृष्टा सह कामिभिः स्त्रियः
पिबन्ति मद्यं मदनीयमुत्तमम् ॥ १० ॥

सुगन्धीति । हृष्टा आनन्दिताः स्त्रियः । निशासु रात्रिषु सुष्ठु गन्धो येषां ते सुगन्धयः । "गन्धस्येदुत्पूतिसुसुरभिभ्यः" इत्यनेन समासान्त इकारः । ते च ते निश्वासाश्च तैर्विकम्पितं चालितमुत्पलं यस्मिस्तत् । मनोहरं सुन्दरम् मदनीयमुन्मादकरमत एव कामरतिप्रबोधकं काममत्यन्तं रते सुरतस्य प्रबोधकमुत्तेजकम् । यद्वा कामे मदने या रतिः प्रेम तस्याः प्रबोधकम् । "रतिः स्त्री स्मरदारेषु रागे सुरतगुह्ययो"रिति मेदिनी । उत्तममुत्कृष्टं मद्यमासवं कामिभिः प्रियकरैः सह पिबन्ति प्राश्नन्ति ॥१०॥

अपगतमदरागा योषिदेका प्रभाते
कृतनिबिडकुचाग्रा पत्युरालिङ्गनेन ।
प्रियतमपरिभुक्तं वीक्षमाणा स्वदेहं
व्रजति शयनगेहाद्वासमाकर्षयन्ती ॥ ११ ॥

अपगतेति । अपगतो नष्टो मदरागो यस्याः सा । पत्युः रमणस्यालिङ्गनेन कृतं निबिडं सान्द्रं कुचाग्रं चूचुकं यस्याः सा । एतेन गाढालिङ्गनं द्योत्यते । प्रियतमेन कान्तेन परिभुक्तमुपभुक्तं स्वदेहं स्वशरीरं वीक्षमाणा । वस्त्रं शिथिलं रात्रिस्खलमाकर्षयन्ती समीचीनतया स्थापयन्ती एका योषित् प्रभाते शयनगेहाद्व्रजति शय्यागृहान्निर्गच्छति । वासमन्यद्वसन्तीति पाठोऽसाधु. । वासशब्दस्य पुंस्त्वात् ।" वासः कुटी द्वयोः शाले"त्यमरः ॥ ११ ॥

अगुरुसुरभिधूपामोदितं केशपाशं
गलितकुसुममालं कुञ्चिताग्रं वहन्ती ।
त्यजति गुरुनितम्बा निम्ननाभिः सुमध्या
उषसि शयनमन्या कामिनी चारुशोभा ॥ १२ ॥

१ B. K. 'प्रबोधनम.' २ 'कृष्णासु च कामिनो जनाः' ३ 'एव' 'मद्याम्' ४ J. 'कृतविततकुचाग्रा' 'कुचनिबिडकुचा या' 'कृतदिवृतकुचाग्रा.' ५ D. B. 'वीक्ष्यमाणा'. ६ G. J. N. 'वासाद्वासमन्यद्वसन्ती.' 'वासाद्वासमन्यं हसन्ती' D 'वासाद्वासमन्यद्व्रजन्ती.' ७ 'आमोदितान' 'धूपाशोभितम्' 'कुसुमवासामोदितम्.' ८ 'केशपाशान्' ९ 'मालान.', १० D, N. 'नम्रनी कुञ्चिताग्रम्' B. 'धुन्वती कुञ्चिताग्रम्' 'धुन्वती कुञ्चिताग्रान्'. ११ N. D. 'निम्नमध्यावगाना' 'निम्नमध्यावनता. १२ B. 'प्युषसि' १३ B. 'शयनवासः' J. 'शयनवासम' D. 'शयनमध्या' १४ K. B. 'कामशोभा' 'कामशोभम' 'कामशोभाम्.'

अगुर्विति । अगुरोः कृष्णागुरोः सुरभिणा सुगन्धिना धूपेनामोदितं सुवासितं कृतसंस्कारमिति यावत् । माल्यिना,पिनिना कुसुममाला गुम्फ्यते यस्मात्तम् । कुञ्चितानि कुटिलान्यग्राणि यस्य तम् । एतेन केशपाशस्य चारुत्वं बोध्यते । केशपाशं केशसमूहम् । "पाश केशादिपूर्व स्यात्संघ" इति मेदिनी । वहन्ती धारयन्ती । तन्वतीति पाठे विस्तारयन्ती समीचीनतया केशान् स्थापयन्तीत्यर्थः । धुन्वतीत्यपि पाठः साधु । गुरू महान्तौ नितम्बौ यस्याः सा । निम्ना गभीरा नाभिर्यस्याः सा । सुष्ठु मध्यो यस्याः सा । चारुशोभा मनोहरकान्तिरस्य कामिना । उपसि प्रातःकाले शयनं सद्मं त्यजति । निम्नमध्यावसन्नेतिपाठे निम्नेन नतेन मध्येनावसन्ना खिन्नेत्यर्थः । सुमध्या उपसंत्यत्र विसन्धिरूपो दोष स निखिलदूषकतावीजं च बन्धपारुष्यम् । बन्धस्य गाढत्वे हि चमत्कारो नान्यथा । यत्तु "संहितैकपदे नित्या नित्या धातूपसर्गयो । नित्या समासे वाक्ये तु सा विवक्षामपेक्षते" इति संहिताविवक्षाभावान्नात्र दोष इति समाधानं तत्साहित्यशास्त्रानवबोधमूलकम् । यद्ययं वैयाकरणोद्भावितो दोष स्यात् तदा संगच्छेतेदमुत्तरम् । परमयं न्यूनसंस्कृतिभिन्नो विसन्धिरूपो दोषस्तेन च दुष्टमिदं काव्यमिति दिक् ॥ १२ ॥

कनककमलकान्तैः सद्य एवाम्बुधौतैः[1]
श्रवणतटनिषक्तैः[3] पाटलोपान्तनेत्रैः ।
उपसि वदनबिम्बैरंससंसक्तकेशैः[4]
श्रिय इव गृहमध्ये संस्थिता[5] योषितोऽद्य[6] ॥ १३ ॥

कनकेति । सद्य एव तत्काल एवाम्बुभिरुदकैर्धौतैः क्षालितैः । कनककमलानीव सुवर्णपद्मानीव कान्तानि मनोहराणि तैः । इदं विशेषणं यद्यप्युभयत्र नेत्रयोर्मुखस्य चानुरूपं तथापि कमले कनकसम्बन्धत्वादस्माभिर्दूरान्वितमपि वदनबिम्बे योजितम् नेत्राणां पीतत्वस्याप्रसिद्धत्वादिति दिक् । वदनबिम्बैर्मुखमण्डलैरुपलक्षिताः । इत्थम्भूतलक्षणे तृतीया । "बिम्बं तु प्रतिबिम्बेऽपि मंडले पुंनपुंसकम्" इति मेदिनी । श्रवणतटे कर्णप्रान्ते निषक्तैः समासक्तैः । पाटलं ईषद्रक्तम् उपान्तं प्रान्तभागो येषां तानि नेत्राणि नयनानि तैः । अंसे स्कंधे संसक्तैः समासक्तैः केशैरुपलक्षिताः । योषितो नार्योऽद्यास्मिन्नृतौ गृहमध्ये श्रिय इव लक्ष्म्य इव संस्थिता उपविष्टाः । उपमालंकारः ॥ १३ ॥

पृथुजघनभरार्ताः किंचिदानम्रमध्याः[7]
स्तनभरपरिखेदान्मन्दमन्दं व्रजन्त्यः[8] ।

1 B. 'चारुताम्रप्ररोहैः' 'चारुबिम्बाधरोष्ठैः', 2 'स्मरदमृत' 3 D. 'निषिक्तैः,' B. 'नियुक्तैः,' 4 'अंससंयुक्त' 'हस्तसंयुक्त' 5 'संस्थिता.' 6 'योषितोऽद्य.' 7 'मध्या.' 8 'स्तनभ' 9 'व्रजन्त्यः'

सुरतसमयवेषं नैशमाशु प्रहाय
दधति दिवसयोग्यं वेषमन्यास्तरुण्य ॥ १४ ॥

पत्रिणीति । पृथुना पीवरेण जघनातिभरेण नीरणार्ता पीडिता । किंचि दान्ते मध्यो मध्यभागो यासां ता । स्तनभरस्य कुचभारस्य परिपादात्ताम्यन्त्य दन्त शनै शनैर्व्रजन्त्यो गच्छन्त्योऽन्यास्तरुण्य । नैश रात्रिसम्बन्धिन सुरत-समयस्य रतिकालस्य वेष नेपथ्य वसनादि । आशु तूर्ण प्रहाय त्यक्त्वा । दिवस योग्य गृहकर्मादिकस्य वेष नेपथ्य वसनादि दधति धारयन्ति । वेष इत्यस्याकार इत्यथा नात्र सनेत्म ॥ १४ ॥

नखपदाचितभागान्वीक्षमाणा स्तनाग्रान्
अधरकिसलयाग्रं दन्तभिन्नं स्पृशन्त्य ।
अभिमतरतिवेषं नन्दयन्त्यस्तरुण्य
सवितुरुदयकाले भूषयन्त्याननानि ॥ १५ ॥

नखपदेति । नखपदैर्नखक्षतैश्चिताञ्च्याप्तान् भागान् स्तनाग्रान् कुचाग्रान् वीक्षमाणा पश्यन्त्य । दन्तैर्दशनैर्भिन्न छिन्न चुम्बनक्रियायाम् इत्यर्थ । किस लयमिवाधर अधरकिसलयं तस्याग्र स्पृशन्त्य । एवम् अभिमतमभीष्टं रम शृङ्गारमित्यर्थ नन्दयन्त्य समानन्दयन्त्यस्तरुण्यो युवतय सवितु सूर्यस्योदयकाल आननानि मुखानि भूषयन्ति कुङ्कुमरागादिना ऽलङ्कुर्वन्तीत्यर्थ ॥ १५ ॥

आशीर्वचनपूर्वकमुपसंहरन् ।

प्रचुरगुडविकार स्वादुशालीक्षुरम्य
प्रबलसुरतकेलिर्जातकन्दर्पदर्प ।
प्रियजनरहितानां चित्तसंतापहेतु
शिशिरसमय एष श्रेयसे वोऽस्तु नित्यम् ॥१६॥

इति श्रीकालिदासकृतावृतुसंहारे शिशिरवर्णन नाम
पञ्चम सर्गः ॥ ५ ॥

षष्ठः सर्गः

वसन्तवर्णनम्।

अथ क्रमागतं वसन्तकालं वर्णयति।

प्रफुल्लचूताङ्कुरतीक्ष्णसायको
द्विरेफमालाविलसद्धनुर्गुणः।
मनांसि वेद्धुं सुरतोत्सुकानां
वसन्तयोद्धा समुपागतः प्रिये ॥ १ ॥

प्रफुल्लेति। हे प्रिये ! प्रफुल्लस्य विकसितस्य चूतस्य सहकारस्यांकुरा एव स्तनेषु ... मालाविलसत्

भुजेषु सङ्गं वलयाङ्गदानि।
प्रयान्त्यनङ्गातुरमानसानां
नितम्बिनीनां जघनेषु काञ्च्यः ॥ ६ ॥

स्तनेष्विति। अनङ्गेन मदनेनातुरं पीडितं मानसं यासां तासां नितम्बिनीनां प्रशस्तनितम्बयुक्तानां स्तनेषु सितेन शुभ्रेण चन्दनेनार्द्रा हारा मुक्तामालाः। भुजेषु हस्तेषु वलयानि कटकान्यङ्गदानि केयूराणि च। जघनेषु कटिषु काञ्च्यो रसनाः। "जघनं तु स्त्रियाः श्रोणिपुरोभागे कटावपि" इति मेदिनी। सङ्गं संबन्धं प्रयान्ति गच्छन्ति लभन्त इत्यर्थः। प्रयान्ति निःशङ्कमनङ्गसौख्यमिति पाठे हारादयस्तत्तत्स्थानेषु निःशंकं तासां रमणाभिनिवृत्तिं यथास्यात्तथा मदनसौख्यं लभन्ते। आलिङ्गनादिकमनुभवन्तीत्यर्थः ॥ ६ ॥

सपत्रलेखेषु विलासिनीनां
वक्त्रेषु हेमाम्बुरुहोपमेषु।

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१ B. 'रेशेषु' K. 'स्तनेषु हारा.' २ D. J. K. 'अशोकः' ३ K. 'सिता मृणालाः' B. 'सितास्तु कुन्दाः' 'सुतास्तु पुष्पाः' ४ B. 'नवमल्लिकाश्च' 'नवमालिकाश्च.' ५ B. 'प्रयान्ति सङ्गम्' 'प्रयान्ति शोभाम्.' ६ B. J. 'प्रमदाजनस्य' 'वनिताजनस्य.' ७ 'कुचेषु.' ८ B. 'मुखेषु.' ९ B. 'ताम्बूलसुगन्धिवाताः.' 'मुखेषु कर्पूरसुगन्धिवाताः.' K. 'कम्रवलयाङ्गदानि'. 'चमद्वलयाङ्गदानि.' १० B. K. 'प्रयान्ति निःशङ्कमनङ्गसौख्यम्.' 'निःशङ्कमनङ्गसौ-ख्यम्.' ११ B. 'विलासिनाङ्गान.' १२ 'मुखेषु.'

रत्यन्तरे मौक्तिकतुल्यरूप
स्वेदोद्गमो विस्तरतामुपैति ॥ ७ ॥

सपत्रलेखेष्विति । विलासिनीनां विलासवतीनां पत्ररेखैः पत्ररचनाभिः सहितेषु हेमाम्बुरुहस्योपमा येषां तेषु । अथवा हेमाम्बुरुहेण सुवर्णकमलेनोपमेषु सदृशेषु वक्त्रेष्वाननेषु रत्यन्तरे रतिमध्ये मौक्तिकैस्तुल्यं रूपं यस्य स मौक्तिकसदृशः स्वेदोद्गमो घर्मोद्गमो विस्तरतां विस्तृतभावमुपैति गच्छति । रत्नान्तरे-मौक्तिकसंगरम्य इति पाठो नातीव चारु यतो भूषाणां रत्नानां मध्ये मौक्तिकसङ्गेन रम्य इति हि तदर्थः । तदपेक्षया च रत्यन्तरे मौक्तिकतुल्यरूप इति पाठः सम्यक् ॥ ७ ॥

उच्छ्वासयन्त्यः श्लथबन्धनानि
गात्राणि कंदर्पसमाकुलानि ।
समीपवर्तिष्वपि कामुकेषु
समुत्सुका एव भवन्ति नार्यः ॥ ८ ॥

उच्छ्वासयन्त्य इति । श्लथानि शिथिलानि बन्धनान्यावरणानि कञ्चुकादीनि येषां तानि कंदर्पेण मदनेन समाकुलानि पीडितानि गात्राण्यवयवान् । उच्छ्वासयन्त्यः स्फारयन्त्यो नार्यः कामुकेषु प्रियेषु समीपवर्तिषु निकटस्थितेषु सत्स्वपि समुत्सुका उत्कण्ठिता भवन्ति । मदनावेशेन सञ्जातावयवस्फुरणा अनुभूतरतिसुखा नार्यो रमणानां निकटवर्तिनां प्रार्थनाद्यवधिमनपेक्ष्य स्वयं रतियाचनतत्परा भवन्तीति तात्पर्यार्थः । समीपवर्तिष्वपि कामुकेष्विति पाठे धुर्तादिकामुकेषु विद्यमानेष्वपि स्वयमुत्सुका जाता इत्यर्थः । उत्कुटिकामुकोपयत्नमकृत्वोत्कण्ठिता इति भावः ॥ ८ ॥

तनूनि पाण्डूनि समदन्थराणि
मुहुर्मुहुर्जृम्भणतत्पराणि ।
अङ्गान्यनङ्गः प्रमदाजनस्य
करोत्यसौ प्रोषितभर्तृकस्य ॥ ९ ॥

तनूनीति । असावनङ्गो मन्मथः प्रोषितः प्रवासी भर्ता यस्य तस्य प्रमदा-

१ D N 'रत्नान्तरे ' G. J 'रत्नान्तर.' रतान्तरे.' २ G. N. 'सदृशप्रभः ' J 'सदृशाकार ' 'सदृगतुल्यः ' ३ G N 'स्वेदागम ' ४ B 'उच्छ्वासयन्त्यः ' ५ D G N 'स्वधुना प्रियेषु ' K 'स्वपि कामुकेषु ' 'स्वपि नायकेषु ' ६ 'घनानि ' ७ B. 'गुरुम्भितानि ' J 'मदालसानि ' ८ 'असकृत् ' ९ J 'तारुण्यरसेन युक्तानि ' D G N. 'लावण्यरसप्रभाणि.' 'लावण्यसम्पोत्तराणि '.

जनस्य युवतिजनस्याङ्गान्यवयवान् तनूनि कृशानि पाण्डूनि पाण्डुवर्णानि सञ्जातपुलकानि [illegible] वहितानि जृम्भालसं मुहुर्मुहुश्चकार जृम्भा "[illegible]" इति [illegible] [illegible] करोति स्मानि ॥ ९ ॥

नेत्रेषु लोलो मदिरालसेषु
गण्डेषु पाण्डुः कठिनः स्तनेषु ।
मध्येषु निम्नो जघनेषु पीनः
स्त्रीणामनङ्गो बहुधा स्थितोऽद्य ॥ १० ॥

नेत्रेष्विति । स्त्रीणां युवतीनां मदिरया मद्येन अलसानि जडानि तेषु नेत्रेषु चलश्चपलः । गण्डेषु गल्लेषु पाण्डुः पाण्डुरः स्तनेषु कुचेषु कठिनः मध्येषु मध्यभागेषु निम्नो गभीरः । जघनेषु पीनः पुष्टः [illegible] बहुधा बहुभिः प्रकारैरद्यानङ्गो मदनः स्थितः । अनेकस्यैव [illegible] [illegible] "एकस्य बहुष्वेकैकवृत्तौ विपर्ययेऽपि [illegible]" ॥ १० ॥

अङ्गानि निद्रालसविभ्रमाणि
वाक्यानि किंचिन्मदलालसानि ।
भ्रूक्षेपजिह्मानि च वीक्षितानि
करोति कामः प्रमदाजनस्य ॥ ११ ॥

अङ्गानीति । कामो मदनः प्रमदाजनस्य युवतिजनस्याङ्गानि अवयवान् निद्रया [illegible] विभ्रमा [illegible] तानि । "अङ्गं गात्र" इति मेदिनी । निद्रालसविजृम्भितानि [illegible] सुगमम् । किं च वाक्यानि किंचिन्मदेन मदेन लालसानि [illegible] । "लालसो [illegible]" इति हैमः । तथा च [illegible] वीक्षितान्यवलोकनानि भ्रुवोः [illegible] [illegible] [illegible] करोति । तत्रापि [illegible] मदनकृतं युवतिजनस्याङ्गानां निद्रालस्यादिकमपि परोक्षाना-[illegible] प्रयोग इति [illegible] ॥ ११ ॥

प्रियङ्गुकालीयककुङ्कुमाक्तं
स्तनेषु गौरेषु विलासिनीभिः ।

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१ D 'लोलम' K '[illegible]' २ 'मदिरालसेषु' ३ 'कठिनस्तनेषु' ४ B K 'नम्र' ५ 'बहुधा' K '[illegible]' B '[illegible]' ६ B K 'मदिरालसानि' 'मन्मथालसानि' ८ B 'विलोकितानि' ९ J G N D 'चकार' १० 'प्रमदोजनानाम' 'प्रमदाजनस्य' ११ B J '[illegible]' १२ B 'स्तनाग्रभागेषु विचित्रितानि' K 'स्तनाङ्गभागेषु [illegible]-तानि'

श्चूतद्रुमाः पुष्पितचारुशाखाः ।
कुर्वन्ति कामं पवनावधूताः
पर्युत्सुकं मानसमङ्गनानाम् ॥ १५ ॥

ताम्रेति । ताम्राणां रक्तानां प्रवालानां पर्णानां स्तबकैर्गुच्छैरवनम्रा नताः । पुष्पिताः संजातकुसुमा मनोहराः शाखाः स्कंधा येषां ते " तदस्यसंजातंतारका-दिभ्य इतच्" इत्यनेनेतच्प्रत्यय पुष्पशब्दात् । पवनेन समीरणेनावधूताः कम्पिताश्चूतद्रुमा आम्रवृक्षा अङ्गनानां युवतीनां मानसं काममत्यन्तं पर्युत्सुकमुत्कण्ठितं कुर्वन्ति । वसन्ते चूतमञ्जरीमवलोक्य प्रमदा उत्कण्ठिता भवन्तीत्ययं चूतप्रसवस्य मदनबाणत्वेनोत्कण्ठाजनकत्वं युक्तमेव ॥ १५ ॥

आ मूलतो विद्रुमरागताम्रं
सपल्लवाः पुष्पचयं दधानाः ।
कुर्वन्त्यशोका हृदयं सशोकं
निरीक्ष्यमाणा नवयौवनानाम् ॥ १६ ॥

आमूलत इति । आमूलतो मूलादारभ्य विद्रुमस्य प्रवालस्य राग इव ताम्रं रक्तवर्णं पुष्पचयं कुसुमसमूहं दधानाः सपल्लवाः पर्णसहिता अशोका वञ्जुलवृक्षा निरीक्ष्यमाणा दृश्यमाना नवयौवनानां नूतनतारुण्यानां प्रमदानां हृदयं मानसं सशोकं कुर्वन्ति । अशोका न शोको येभ्य इदृशा अपि हृदयं सशोकं कुर्वन्त्यतोऽकारणात्कार्यजन्मरूपो विभावनालंकारः । नवयौवना स्वयं कान्तसमागमसुपसर्पणे भारवोऽतस्तासां हृदयं पीडितं भवतीति भावः ॥ १६ ॥

मत्तद्विरेफपरिचुम्बितचारुपुष्पा
मन्दानिलाकुलितनम्रमृदुप्रवालाः ।
कुर्वन्ति कामिमनसां सहसोत्सुकत्वं
बालातिमुक्तलतिकाः समवेक्ष्यमाणाः ॥ १७ ॥

मत्तेति । मत्तैरुन्मत्तैर्द्विरेफैर्भ्रमरैः परिचुम्बितानि संस्पृष्टानि चारूणि पुष्पाणि कुसुमानि यासां ताः मन्दानिलेन मृदुना पवनेनाकुलिता व्याकुलिताः चालिता इति यावत् अतएव नम्रा नता मृदुप्रवालाः कोमलपल्लवा यासां ता बाला नूतना

१ 'कान्ते.' 'सान्द्राः' २ 'पवनाभिभूताः' ३ B 'समुत्सुकत्वं मनसः' K. 'समुत्सुकम्' 'पर्युत्सुकत्वं मनसः' ४ B K. 'ताम्रा' ५ B K 'सपल्लवम्' ६ B K 'चारु' 'चारुतर.' ७ 'मनसश्च समुत्सुकत्वम्.' ८ D N 'चूताभिरामकलिकाः' B 'बालातिमुक्तकलिकाः.' 'चूता विमुक्तकलिका.'

आलिप्यते चन्दनमङ्गनाभि-
र्मदालसाभिर्मृगनाभियुक्तम् ॥ १२ ॥

नितम्बिनीति । मदेनालसाभिर्जडाभिर्विलासिनीभिर्विलासवतीभिरङ्गनाभिर्युवतिभिः गौरेषु गौरवर्णेषु स्तनेषु कुचेषु प्रिय इति श्यामालता कालीयकं पीतचन्दनं कुङ्कुमं काश्मीरजं तैरवत्तं युक्तं मृगनाभिः कस्तूरिका तया च युक्तं चन्दनं मलयजमालिप्यते चर्च्यते । " मृगनाभिर्मृगमदः कस्तूरी " इत्यमरः ॥ १२ ॥

गुरूणि वासांसि विहाय तूर्णं
तनूनि लाक्षारसरञ्जितानि ।
सुगन्धिकालागुरुधूपितानि
धत्ते जनः काममदालसाङ्गः ॥ १३ ॥

गुरूणीति । कामस्य मदेनालसान्यङ्गान्यवयवा यस्य स । कामशरानुविद्ध इति पाठे कामशरेणानुविद्धस्ताडित इत्यर्थः जनो गुरूणि जडानि वासांसि वसनानि तूर्णं क्षिप्रं विहाय त्यक्त्वा लाक्षारसेन रञ्जितानि रक्तानि तनूनि सूक्ष्माणि । सुगन्धिना सुरभिणा कालागुरुणा कृष्णचन्दनेन धूपितानि कृतसंस्काराणि वासांसि धत्ते धारयति ॥ १३ ॥

पुंस्कोकिलश्चूतरसासवेन
मत्तः प्रियां चुम्बति रागहृष्टः ।
कूजद्द्विरेफोऽप्ययमम्बुजस्थः
प्रियं प्रियायाः प्रकरोति चाटु ॥ १४ ॥

पुंस्कोकिल इति । चूतस्याम्रस्य रस एवासवं मद्यं तेन मत्तः रागेण प्रेम्णा हृष्टः सन्तुष्टः पुंस्कोकिलः प्रिया कोकिला चुम्बति । अम्बुजे कमले तिष्ठति स कूजन्मधुरध्वनिं कुर्वन् द्विरेफो द्वौ रेफौ यस्मिन् स भ्रमरशब्दो यस्य वाचकस्तादृशोऽलिः । लक्षितलक्षणाया इदमुदाहरणम् । प्रियाया भ्रमर्याः प्रियमभीष्टं चाटु मधुरभाषणं प्रकरोति । अनेन श्लोकेन कुमारसंभवस्थं "मधु द्विरेफः कुसुमैकपात्रे पपौ प्रियां स्वामनुवर्तमानः " इति पद्यं स्मारितम् ॥ १४ ॥

ताम्रप्रवालस्तबकावनम्रा-

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१ B. 'आलिप्यते' 'आलिख्यते.' २ 'साम्प्रतम्.' ३ 'प्रियाणि.' 'नितान्त.' ४ B. J. 'कामशरानुविद्धः.' ५ 'लताङ्गो' ६ B. K. 'रसेन मत्तः.' ७ B. K. 'प्रियामुखं चुम्बति सादरोऽयम्' ८ B 'गुञ्जत्.' J. गुञ्जन्' ९ 'प्रविकचप्रसक्तः' १० 'क्षिप्रम्' 'प्रिय.' ११ B 'चाटुम्' K. क्षिप्रम्' १२ B. 'प्रवालताम्र०.' प्रनम्रशाखाः.'

ताम्रप्रवालस्तबकावनम्राश्-
चूतद्रुमाः पुष्पितचारुशाखाः ।
कुर्वन्ति कामं पवनावधूताः
पर्युत्सुकं मानसमङ्गनानाम् ॥ १५ ॥

ताम्रेति । ताम्राणां रक्तानां प्रवालानां पर्णानां स्तबकैर्गुच्छैरवनम्रा नताः । पुष्पिताः संजातकुसुमा मनोहराः शाखाः स्कंधा येषां ते " तदस्य संजातं तारका-दिभ्य इतच्" इत्यनेनेतच्प्रत्यय पुष्पशब्दात् । पवनेन समीरणेनावधूताः कम्पिता-श्चूतद्रुमा आम्रवृक्षा अङ्गनानां युवतीनां मानसं काममत्यन्तं पर्युत्सुकमुत्कण्ठितं कुर्वन्ति । वसन्ते चूतमञ्जरीमवलोक्य प्रमदा उत्कण्ठिता भवन्तीत्यर्थः चूतप्रसवस्य मदनबाणत्वेनोत्कण्ठाजनकत्वं युक्तमेव ॥ १५ ॥

आ मूलतो विद्रुमरागताम्रं
सपल्लवाः पुष्पचयं दधानाः ।
कुर्वन्त्यशोका हृदयं सशोकं
निरीक्ष्यमाणा नवयौवनानाम् ॥ १६ ॥

आमूलत इति । आमूलतो मूलादारभ्य विद्रुमस्य प्रवालस्य राग इव ताम्रं रक्तवर्णं पुष्पचयं कुसुमसमूहं दधानाः सपल्लवाः पर्णसहिता अशोका वञ्जुल-वृक्षा निरीक्ष्यमाणा दृश्यमाना नवयौवनानां नूतनतारुण्यानां प्रमदानां हृदयं मानसं सशोकं कुर्वन्ति । अशोका न शोको येभ्य ईदृशा अपि हृदयं सशोकं कुर्वन्त्य-तोऽकारणात्कार्यजन्मरूपो विभावनालंकारः । नवयौवनाः स्वयं कान्तसमीपमुप-सर्पणे भीरवोऽतस्तासां हृदयं पीडितं भवतीति भावः ॥ १६ ॥

मत्तद्विरेफपरिचुम्बितचारुपुष्पा
मन्दानिलाकुलितनम्रमृदुप्रवालाः ।
कुर्वन्ति कामिमनसां सहसोत्सुकत्वं
बालातिमुक्तलतिकाः समवेक्ष्यमाणाः ॥ १७ ॥

मत्तेति । मत्तैरुन्मत्तैर्द्विरेफैर्भ्रमरैः परिचुम्बितानि संस्पृष्टानि चारूणि पुष्पाणि कुसुमानि यासां ताः मन्दानिलेन मृदुना पवनेनाकुलिता व्याकुलिताः पातिता इति यावत् अतएव नम्रा नता मृदुप्रवालाः कोमलपल्लवा यासां ताः बाला नवाः

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१ 'कान्ते.' 'सान्द्राः.' २ 'पवनाभिभूताः.' ३ B 'समुत्सुकत्वं मनसः.' K. 'समुत्सुकम्.' 'पर्युत्सुकत्वं मनसः.' ४ B K. 'ताम्रा.' ५ B. K 'सपल्लवम्.' ६ B K. 'चारु' 'चारुतर.' ७ 'मनसश्च समुत्सुकत्वम्.' ८ D N. 'चूताभिरामकलिकाः' B. 'बालातिमुक्तकलिकाः.' 'चूताः विमुक्तकलिकाः.'

आलिप्यते चन्दनमङ्गनाभि-
र्मदालसाभिर्मृगनाभियुक्तम् ॥ १२ ॥

प्रियङ्गिवति । मदेनालसाभिर्जडाभिर्विलासिनीभिर्विलासवतीभिरङ्गनाभिर्युवतिभिः गौरेषु गौरवर्णेषु स्तनेषु कुचेषु प्रियङ्गुः श्यामालता कालीयकं पीतचन्दनं कुङ्कुमं काश्मीरजं तैरवतं युक्तं मृगनाभिः कस्तूरिका तयाच युक्तं चन्दनं मलयजमालिप्यते चर्च्यते। " मृगनाभिर्मृगमदः कस्तूरी " इत्यमरः ॥ १२ ॥

गुरूणि वासांसि विहाय तूर्णं
तनूनि लाक्षारसरञ्जितानि।
सुगन्धिकालागुरुधूपितानि
धत्ते जनः काममदालसाङ्गः ॥ १३ ॥

गुरूणीति। कामस्य मदेनालसान्यङ्गान्यस्यथवा यस्य स । कामशरानुविद्ध इति पाठे कामशरेणानुविद्धस्ताडित इत्यर्थः। जनो गुरूणि जडानि वासांसि वसनानि तूर्णं क्षिप्रं विहाय त्यक्त्वा लाक्षारसेन रञ्जितानि रक्तानि तनूनि सूक्ष्माणि सुगन्धिना सुरभिणा कालागुरुणा कृष्णचन्दनेन धूपितानि कृतसंस्काराणि वासांसि धत्ते धारयति ॥ १३ ॥

पुंस्कोकिलश्चूतरसासवेन
मत्तः प्रियां चुम्बति रागहृष्टः।
कूजद्द्विरेफोऽप्ययमम्बुजस्थः
प्रियं प्रियायाः प्रकरोति चाटु ॥ १४ ॥

पुंस्कोकिल इति। चूतरयाम्रस्य रस एवासवं मद्यं तेन मत्त रागेण प्रेम्णा हृष्टः सन्तुष्टः पुंस्कोकिलः प्रियां कोकिलां चुम्बति। अम्बुजे कमले तिष्ठति स कूजन्मधुरध्वनिं कुर्वन् द्विरेफो द्वौ रेफौ यस्मिन्स भ्रमरशब्दो यस्य वाचकस्तादृशोऽलि । लक्षितलक्षणाया इदमुदाहरणम्। प्रियायाः भ्रमर्याः प्रियमभीष्टं चाटु मधुरभाषणं प्रकरोति। अनेन श्लोकेन कुमारसंभवस्थं "मधु द्विरेफः कुसुमैकपात्रे पपौ प्रियां स्वामनुवर्तमानः." इति पद्यं स्मारितम् ॥ १४ ॥

ताम्रप्रवालस्तबकावनम्रा-

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१ B 'आलिप्यते.' 'आलिप्यते.' २ 'गात्राम.' ३ 'शिराणि.' 'नितान्त.' ४ B. J. 'कामशरानुविद्धः.' ५ 'लताङ्गः.' ६ B. K. 'रसेन मत्तः.' ७ B. K. 'प्रियामुखं चुम्बति सादरोऽयम्.' ८ B 'गुञ्जत्' J. 'गुञ्जन्' ९ 'प्यधिकप्रमत्त.' १० 'प्रियम्' 'प्रिय.' ११ B. 'चाटुम्' K. 'क्षिप्रम्' १२ B. 'मदालसाप्र॰.' '....प्रावालयवातसंगाः.'

श्चूतद्रुमाः पुष्पितचारुशाखाः ।
कुर्वन्ति कामं पवनावधूताः
पर्युत्सुकं मानसमङ्गनानाम् ॥ १५ ॥

ताम्रेति । ताम्राणां रक्तानां प्रवालानां पर्णानां स्तबकैर्गुच्छैरवनम्रा नताः। पुष्पिताः संजातकुसुमा मनोहराः शाखाः स्कंधा येषां ते "तदस्य संजातं तारका-दिभ्य इतजि"त्यनेनेतच्प्रत्यय पुष्पितशब्दात् । पवनेन मलयपवनेनावधूताः कम्पिताः चूतद्रुमा आम्रवृक्षा अङ्गनानां युवतीनां मानसं कामपरत्वं पर्युत्सुकमुत्कण्ठितं कुर्वन्ति । वसन्ते चूतमञ्जरीमवलोक्य प्रमदा उत्कण्ठिता भवन्तीत्यर्थः । चूतप्रसवस्य मदनबाणत्वेनोत्कण्ठाजनकत्वं युक्तमेव ॥ १५ ॥

आ मूलतो विद्रुमरागताम्रं
सपल्लवाः पुष्पचयं दधानाः ।
कुर्वन्त्यशोका हृदयं सशोकं
निरीक्ष्यमाणा नवयौवनानाम् ॥ १६ ॥

आमूलत इति । आमूलतो मूलादारभ्य विद्रुमस्य प्रवालस्य राग इव ताम्रं रक्तवर्णं पुष्पचयं कुसुमसमूहं दधानाः सपल्लवाः पर्णसहिता अशोका वञ्जुल-वृक्षा निरीक्ष्यमाणा दृश्यमाना नवयौवनानां नूतनतारुण्यानां प्रमदानां हृदयं मा-नसं सशोकं कुर्वन्ति । अशोका न शोको येभ्य इत्येवं अपि हृदयं सशोकं कुर्वन्त्य-तोऽकारणात्कार्यजन्मरूपो विभावनालंकारः । नवयौवना स्वयं कान्तसमागमसुर-मर्पणे भीरवोऽतस्तासां हृदयं पीडितं भवतीति भावः ॥ १६ ॥

मत्तद्विरेफपरिचुम्बितचारुपुष्पा
मन्दानिलाकुलितनम्रमृदुप्रवालाः ।
कुर्वन्ति कामिमनसां सहसोत्सुकत्वं
बालातिमुक्तलतिकाः समवेक्ष्यमाणाः ॥ १७ ॥

मत्तेति । मत्तैरुन्मत्तैर्द्विरेफैर्भ्रमरैः परिचुम्बितानि संस्पृष्टानि चारूणि पुष्पाणि कुसुमानि यासां ताः मन्दानिलेन मृदुना पवनेनाकुलिता व्याकुलिताः पीडिता इति यावत् अतएव नम्रा नता मृदुप्रवालाः कोमलपल्लवा यासां ताः. बाला नूतनाः

१ 'कान्ते.' 'सान्द्राः.' २ 'पवनाभिभूताः.' ३ B 'समुत्सुकत्वं मनसः' K. 'समुत्सुकम्.' 'पर्युत्सुकत्वं मनसः.' ४ B K. 'ताम्रा' ५ B. K. 'सपल्लवम्.' ६ B K. 'चारु' 'ताम्र.' ७ 'मनसश्च समुत्सुकत्वम्.' ८ D N. 'चूताभिरामकलिकाः' B. 'सा-न्तिमुक्तलतिकाः.' 'चूताः विमुक्तकलिकाः.'

अतिमुक्तालतिका वासन्तालता कुन्दविशेषाः समन्तात्मभ्रमाण दृश्यमाना सत्य कामिमनसा सहसा युगपदुत्सुकत्वमौत्सुक्यं कुर्वन्ति । चूत विमुक्तरागिण इति पाठ सुगम । चूताभिरामकलिका इति पाठोऽसमीचीन । पुष्पप्रायाया आम्र कलिकाया पुष्पान्तराभावादस्मिन्पाठे " मत्तद्विरेफपरिचुम्बितचारुपुष्पा " इति विशेषण न सङ्गच्छत ॥ १७ ॥

कान्तामुखद्युतिजुषामचिरोद्गतानां
शोभा परा कुरबकद्रुममञ्जरीणाम् ।
दृष्ट्वा प्रिये सहृदयस्य भवेन्न कस्य
कन्दर्पबाणपतनव्यथितं हि चेत ॥ १८ ॥

कान्तेति । हे प्रिये । कान्तामुखस्य प्रमदाननस्य द्युति कान्ति जुषन्ते से वन्ते तासामचिरोद्गताना नूत्नोत्पन्नानाम् । अपि चोद्गतानामिति पाठस्तु न मनोरम । कुरबकद्रुमा अम्लानवृक्षा तेषा मञ्जरीणा परा श्रेष्ठा शोभा दृष्ट्वा कस्य सहृदयस्य रसिकस्य चेतो मानस कन्दर्पस्य मदनस्य बाणाना शराणा पतनेन पातेन व्यथित पीडित न भवेदपि तु सर्वस्यापीत्यर्थ हिशब्दोऽवधार णार्थ । तेन पादपूरण इति परास्तम् । दृष्ट्वा प्रिये प्रियतमाराहतस्य । पुरा इति पाठस्तु चारुतर । अर्थस्तु सुगम । अतिमुक्तापेक्षया विमुक्तरथैर चेतोऽधिक धार्ष्ययद्दीप्सा एतेति भाव ॥ १८ ॥

आदीप्तवह्निसदृशैर्मरुतावधूतै
सर्वत्र किंशुकवनै कुसुमावनम्रै ।
सद्यो वसन्तसमये हि समाचितेयं
रक्तांशुका नववधूरिव भाति भूमि ॥ १९ ॥

आदीप्तेति । वसन्त वसन्तकाले सर्वत्र सर्व आदीप्त आभिमुख्येन ज्व-लितो वह्निरग्निस्तत्सदृशै साम्य गतै मरुता वायुनाऽवधूतै कम्पितै कुसुमै पुष्पैरवनम्रा-न्नतानि । किंशुकवनै पलाशवृक्षसमूहै समाचिता व्याप्तेय भूमि रक्त नामम-

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१ D ' चिरोद्गतानाम् ' २ B कान्तामुखद्युतिमुषाम ' J ' कान्ताननद्युतिमुषाम ' ' कान्तामुख द्युतिमनोहरमुद्गतानाम ' ' नानामुखद्युति जुषाम चिरोद्गतानाम. कान्ताननद्युतिजुषामचिरोद्गतानाम्. ' ' कान्तामुख द्युतिनिभाम ' ३ B ' दृष्ट्वा ' ४ B ' प्रियतमाग्रहितस्य पुरा ' ' हि पथिकस्य ' ५ J, C, ' मिश्रै. ' ' पवन ' ६ ' व्यथनम ' ७ B ' गवि पार्श्वितानि ' ' पवनावधूतै , ८ ' र्वसि. ' ९ ' वसन्त कुसुमाचिता दिताम्रम १० B ' समुपागते च ' J ' समुपागते हि ' ' समाकीर्णम ' ११ ' रक्तांशुके '

[illegible] वसन्त [illegible] मा नवतरू [illegible] गतश्चात [illegible] पिता शाप । [illegible] रक्तानुरञ्जन । [illegible] । नवतरूना [illegible] दानानना नाधुनसाति भाति ॥ १९ ॥

किं किंशुकै शुकमुखच्छविभिर्न भिन्नं
किं कर्णिकारकुसुमैर्न कृतं नु दग्धम् ।
यत्कोकिल पुनरयं मधुरैर्वचोभि
यूना मन सुवदनानिहितं निहन्ति ॥ २० ॥

किमिति । सुवदनाया [illegible] सुरत [illegible] निहित निवेशित यूना तरुणानां मनश्च [illegible] कारणनस्य [illegible] यैषां नं [illegible] भिन्न मपि तु भिन्नमेव । कर्णिकारस्य [illegible] पुद्रुमस्य [illegible] महाराष्ट्र भाषायाम् । कुसुमै [illegible] न कृतं नु यत्पुनरयं [illegible] मधुरैर्वचोभिः [illegible] निहन्ति । दग्धमारण [illegible] पुष्पाय [illegible] प्रसन्नतास्ताव ॥ २० ॥

पुंस्कोकिलै कलवचोभिरुपात्तहर्षैः
कूजद्भिरुन्मदकलानि वचांसि भृङ्गैः ।
लज्जान्वितं सविनयं हृदयं क्षणेन
पर्याकुलं कुलगृहेऽपि कृतं वधूनाम् ॥ २१ ॥

पुंस्कोकिलैरिति । कलं मधुरं वचो भाषितं येषां तैः । [illegible] पुंस्कोकिलैः । उन्मदनानि उन्मदेन कलानि मधुराणि वचांसि कूजद्भिरुद्गिरद्भिः [illegible] लज्जया [illegible] अन्वितं युक्तं सविनयं विनयसहितं [illegible] कुलगृहेऽपि भर्तृगृहेऽपि [illegible] नान्यत्र [illegible] व्याकुलं कृतम् । रमणस्य [illegible] ॥ २१ ॥

आकम्पयन् कुसुमितां सहकारशाखां
विस्तारयन् परभृतस्य वचांसि दिक्षु ।
वायुर्विवाति हृदयानि हरन्नराणां
नीहारपातविगमात्सुभगो वसन्ते ॥ २२ ॥

आकम्पयन्निति । वसन्ते कुसुमिता पुष्पिता सहकारशाखा आम्रशाखा

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१ B K न [illegible] ' २ [illegible] ' B कृत मनोभव ' K कृत मनो[illegible] कृत [illegible] कृत मनाने ' B कान्दिग ' ४ B पुनरसौ ' ' पुनरेव ' ५ B सुवदने नियत हरन्ति ' ० [illegible]हन्ति ६ K [illegible] समुपात्त[illegible] ' ७ B [illegible] वचांसि पुंसाम ' ८ [illegible]लोचनानि ' वचांसि [illegible] ९ पर्याकुले ' १० B [illegible] ताम् ' ११ B शाखाम् १ परभृतोऽस्य १३ K वधू नाम् ' १४ ' [illegible] ' १ वनेषु '

आत्मप्रपंचयन्। दिक्षु सर्वत्र परभृतस्य कोकिलस्य वचांसि कूजितानि विस्तारयन्। विपूर्वात् स्तृणातेर्ण्यन्तात् णिचि शतरि च निष्पन्नोऽयं शब्दः। नीहारस्य तुहिनस्य पातः पतनं तस्य विगमान्नाशात्सुभगो मनोहरो वायुः। हिमनाशात्सुखोऽतः सुभग इत्यर्थः। नराणां पुंसां हृदयानि हरन् विवाति विशेषेण वहति ॥ २२ ॥

कुन्दैः सविभ्रमवधूहसितावदातै-
रुद्योतितान्युपवनानि मनोहराणि ।
चित्तं मुनेरपि हरन्ति निवृत्तरागं
प्रागेव रागमलिनानि मनांसि यूनाम् ॥ २३ ॥

कुन्दैरिति। विभ्रमेण विलासेन सहितानि सविभ्रमाणि यानि वधूहसितानि रमणीहास्यानि तानीवावदातैः शुभ्रैः कुन्दैः कुन्दपुष्पैरुद्योतितानि प्रकाशितान्यलंकृतानीति यावत् मनोहराण्युपवनान्युद्यानानि। निवृत्तो नष्टो रागः प्रेमा यस्मात्तन्मुनेर्मननशीलस्यापि चित्तं मानसं हरन्ति। प्रागेव किमुत मुनिमनोहरणात्प्रागेव वा रागेण प्रेम्णा मलिनानि कलुषितानि यूनां तरुणानां मनांसि हरन्ति। अत्र यूनामित्यनेन विवेकराहित्यं द्योत्यते॥२३॥

आलम्बिहेमरसनाः स्तनसक्तहाराः
कन्दर्पदर्पशिथिलीकृतगात्रयष्ट्यः ।
मासे मधौ मधुरकोकिलभृङ्गनादै-
र्नार्यो हरन्ति हृदयं प्रसभं नराणाम् ॥ २४ ॥

आलम्बीति। आलम्बिन्यो लम्बमाना हेमरसनाः सुवर्णरशनाञ्चो यासां ताः। स्तने सक्ताः लग्ना इति यावद्धारा यासां ताः। कंदर्पस्य मदनस्य दर्पेणोष्मणा शिथिलीकृता विलुलिता गात्रयष्टयः शरीरयष्टयो यासां ताः। "दर्पो मृगमदे गर्वे कुसुमे केवरेऽपि। वाष्प ऊष्माश्रुजलयो" इति हेमचन्द्रः। नार्यः प्रमदा मधौ चैत्रमासे। "मधु पुष्परसे क्षौद्रे मद्ये ना तु मधुद्रुमे। वसंतदैत्यभिच्चैत्र" इति मेदिनी। नराणां हृदयं मधुरैर्मनोहरैः कोकिलानां पिकानां भृङ्गाणां मधुपानां नादैर्ध्वनिभिर्हरन्त्याकर्षन्ति ॥ २४ ॥

नानामनोज्ञकुसुमद्रुमभूषितान्तान्
हृष्टान्यपुष्टनिनदाकुलसानुदेशान् ।

१ 'मंशोभितानि.' २ 'निरस्तरागम.' ३ B. 'प्रायेण.' K. 'प्रायेण रागमलिनानि.' ४ 'मानसिकानि.' ५ J. K. 'पुंसाम.' ६ 'आलम्बि.' 'आलम्ब्य चन्दनरसान्.' 'आलम्बचन्दनरसाः.' ७ 'प्रस.' ८ 'कोमल.' ९ 'नादैः.' १० 'नमाः' ११ 'मुगुमो-त्कमधुभितान्तान्.' १२ K. 'भूषितामान्.' B. 'पुष्पितामान्.' 'पवनाग्रान्' १३ B. 'पुष्पोल्लसितसानुदेशान्.' १४ 'संभेदसान्.'

शैलेयजालपरिणद्धशिलातलौघान्
दृष्ट्वा जनः क्षितिभृतो मुदमेति सर्वः ॥ २५ ॥

नानेति । सर्वो जनो नाना नानाजातीया मनोज्ञा मञ्जुलाः कुसुमद्रुमाः पुष्पवृक्षास्तैर्भूषिता अलंकृता अन्ताः प्रान्तभागा येषां तान् । हृष्टा आनन्दिता ये-ऽन्यपुष्टाः परभृतास्तेषां निनदेन शब्देनाकुलाः सानुदेशाः प्रस्थदेशा येषां तान् । शैलेयानां तालपर्णीलतानां जालेन समूहेन परिणद्धा व्याप्ताः शिलातलानामोघाः समूहा येषां तान् । "शैलेयं तालपर्ण्यां चे" ति मेदिनी । अथवा शैलेयानां शिलापुष्पाणां जालेनेत्यर्थः । " कालानुसार्यवृद्धाश्मपुष्पशीतशिवानि तु । शैलेय" मित्यमरः । क्षितिभृतः पर्वतान् दृष्ट्वा मुदं प्रीतिमेति गच्छति । आनन्दं लभत इत्यर्थः ॥ २५ ॥

नेत्रे निमीलति विनेदिति याति मोहं
घ्राणं करेण विरुणद्धि विरौति चोच्चैः ।
कान्तावियोगपरिखेदितचित्तवृत्ति-
र्दृष्ट्वाऽध्वगः कुसुमितान्सहकारवृक्षान् ॥ २६ ॥

नेत्रइति । कान्ताया भार्याया वियोगेन विश्लेषेण परिखेदिता खेदयुक्ता चित्तवृत्तिर्यस्य सः । अध्वगः पान्थः कुसुमितान् पुष्पितान् सहकारवृक्षानाम्रद्रुमान् दृष्ट्वा वीक्ष्य नेत्रे निमीलति संकोचयति । तावदं वृक्षदर्शनं परिहर्तुमिति भावः । विरौदिति क्रन्दति । पीडामसहमानो रोदनं करोति । मोहं याति गच्छति । घ्राणं नासिकां करेण निरुणद्धि शिरःशूलजनकः सुवासो न घ्राणं प्रविशत्विति नासिकासंरोधोऽस्यार्थः । उच्चैश्च विरौति उच्चैरारटतीत्यर्थः । अत्र रोदितीत्यनेनामंगलाश्लीलव्यञ्जकत्वा दुष्टमिदं पद्यं । मृदुपवनविभिन्नो मत्प्रियाया विनाशादिति वादिनि ज्ञेयम ॥ २६ ॥

समदमधुकराणां कोकिलानां च नादैः
कुसुमितसहकारैः कर्णिकारैश्च रम्यैः ।
इषुभिरिव सुतीक्ष्णैर्मानसं मानिनीनां
तुदति कुसुममासो मन्मथोद्दीपनाय ॥२७॥

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१ 'जानु' २ B. 'तलान्तान्.' 'तलाश्च.' K 'गुहान्तान्.' 'गृहान्तान्.' ३ 'मदमेति.' ४ 'समुपैति सर्वान्.' ४ B. G. J. N. 'निर्मीलयति रोदिति.' ५ J. N. 'याति शोकम्.' 'ज्ञानमोहान्.' ६ 'प्राणान्.' 'प्राणान् करेण च निरुन्ध.' ७ 'देविन.' ८ B. 'जनः.' 'नरः.' 'नगे.' ९ 'कुसुमिताः सहकारशाखाः.' 'कुसुमितान् सहसैव चूतान.' १० B. J. 'रम्यैः.' ११ B. 'कामिनीनाम्.' १२ 'कुसुमचापः.' K. 'कुसुमबाणः' १३ J. N. 'थोद्वेजनाय.' 'थोत्तेजनाभिः.'

समदेति । रम्या मनोहरा कुसुममासो वसन्तसमयः । मदेन गर्वितानामुन्मत्तानां मधुकरगणानां भ्रमराणां कोकिलानां च नादैः कूजितैः । कुसुमिताः पुष्पिताः सहकारा आम्रवृक्षास्तैः कर्णिकारैश्च । सुतीक्ष्णैर्निशितैरिषुभिरिव बाणैरिव मानिनीनां मानवतीनां मानसं मन्मथोद्दीपनाय मदनवर्धनाय तुदन्ति व्यथयन्ति । यद्वा रमणसमीपोपसर्पणेऽनादरवतीनामानिनीनां मानसं पीडयन्ति । तासां योगमयुक्तत्वा करोत्ययं ॥ २७ ॥

इतोऽग्रे क्षेपका नव श्लोकाः केषुचिदादर्शपुस्तकेषूपलभ्यमाना पूर्वटीकाकृद्भिरव्याख्याता अपि छात्रसौलभ्याय व्याख्यायन्ते । एतेषां कविकृतित्वे महान् सन्देहः स च रसिकानां श्लोकावलोकनेन एव व्यक्तो भवेत् ।*

रुचिरकनककान्तीन्मुञ्चतः पुष्पराशीन्
मृदुपवनविधूतान्पुष्पिताँश्चूतवृक्षान् ।
अभिमुखमभिवीक्ष्य क्षामदेहोऽपि मार्गे
मदनशरनिघातैर्मोहमेति प्रवासी ॥ १ ॥

रुचिरेति । रुचिरं मनोहरं कनकमिव सुवर्णमिव कान्तिर्यस्य तान् पुष्पराशीन् कुसुमचयान्मुञ्चतस्त्यजतः । मृदुना पवनेन वायुना विधूतान् कम्पितान् कुसुमितांश्चूतवृक्षानाम्रान् अभिमुखं सम्मुखमभिवीक्ष्यावलोक्य क्षामदेहोऽपि कृशदेहोऽपि

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* This and the following eight verses are generally considered as interpolations which on the face of them they appear to be B prints verses 1, 2, 3, 4, 5, 6 and 8 in the regular text and numbers them as if they were the work of Kalidasa B also prints verses 7 and 9 but they are printed in his notes J admits none of these in his text N prints as interpolations after verse 27 of the text all of these verses except 8 G prints them all as additional verses in his appendix and his arrangement coincides with ours except that verse 7, according to him follows verse 9 of the text J 2 prints 1, 2, 3, 4, 5, 6, 7 and 9 in the text after verse 28 and numbers them from 30 to 37

1 B G 'कान्तम' 2 B G 'वृक्षम' 3 B G 'पुष्पितः'

प्रवासी पान्थ । मार्ग ग्ध्याया मदनशरनिपातैर्मन्मनवाणताडनैर्मोह मूर्च्छामेति अत्र पुष्पशरान् मुञ्चन् इति विशेषणयोग पुष्पितानिति पुनरुक्तमपिपदास्वारस्य चानो नेय कालिदासकृति ॥ १ ॥

परभृतकलगीतैर्ह्लादिभि सद्वचासि
स्मितदशनमयूखान् कुन्दपुष्पप्रभाभि ।
करकिसलयकान्ति पल्लवैर्विद्रुमाभै
रभिभवति वसन्त कामिनीनामिदानीम् ॥ २ ॥

परभृतेति । वसन्त कामिनीना सद्वचासि सुभाषणानि ह्लादिभिर्मनोहरैः परभृताना कोकिलाना कलगातैर्मधुरगायनै स्मितस्य हास्यस्य दशनस्य च मयूखान् किरणान् कुन्दपुष्पप्रभाभि कुन्दकुसुमकान्तिभि । करकिसलयस्य कान्ति शोभाम् । विद्रुमाभै प्रवालसदृशै पल्लवैः किसलयैरभिभवति निरस्करोति पराजयत इत्यर्थ अत्र स्मितदशनयो शुभ्रत्वेन कुन्दपुष्पै परिभवो योग्य एव दन्तस्य कुन्दपुष्पाकारत्वाच ॥ २ ॥

कनककमलकान्तैराननै पाण्डुगण्डै
रुपरिनिहितहारैश्चन्दनार्द्रै स्तनाग्रै ।
मदनजनितलासै सालसैर्दृष्टिपातै
र्मुनिवरमपि नार्य. कामयन्ते वसन्ते ॥ ३ ॥

कनकेति । पाण्डू पाण्डुरौ गण्डौ कपोलौ येषा तै । कनककमलमिव सुवर्णपद्ममिव कान्तै सुन्दरैराननैर्मुखै । उपरि निहिता स्थापिता । हारा मुक्तामाला येषु तै । चन्दनेन मलयजेनार्द्रै स्तनाग्रै कुचाग्रै । मदनेन कामेन जनित. उत्पादितो लासो नृत्य येषा तै सालसैर्दृष्टिपातैर्दृष्टिप्रक्षेपैरुपलक्षिता । सर्वत्रेत्थ भूतलक्षणे तृतीया । नार्य प्रमदा वसन्ते मुनिवरमपि मदनरत्तान्मानमिक्षमपि कामयन्त इच्छन्ति । एतद्दश कामिन्यो मदनव्यतिकररहितमपि मुनि प्रार्थयमाना स्वमदनपीडाधिक्य व्यञ्जयन्तीति भाव ॥ ३ ॥

मधुसुरभिमुखाब्ज लोचने लोलतारे
नवकुरवकपूर्ण केशपाशो मनोज्ञ ।
अतिगुरु कुचयुग्मं श्रोणिबिम्ब तथैव
न भवति किमिदानी योषितां मन्मथाय ॥ ४ ॥

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१ B G 'मयूखम्' २ N 'उपहसति' ३ B G 'उपनिहितसुहारै' ४ 'स्तनान्तै' ५ N 'मदनजनितविलासैर्दृष्टिपातैर्मुनीन्द्रान्' ६ N स्तनभरनतनार्य कामयन्ति प्रशान्तान्' ७ N लोलताक्षे' ८ N 'गुरुतर' ९ N. 'मन्मथाय'

मधिवानि । मधुना मद्येन सुरभि सुगन्धि मुखाब्जम् अब्जमिव पद्ममिव मुखं मुखपद्ममिति व्याघ्रादिभिः सामान्याप्रयोग इत्युपमितसमासः । न चात्र सुरभिरूपसामान्यस्य सत्त्वात्कथं तेन समास इति वाच्यम् । नायमुपमानोपमेययोः सामान्यधर्मः स धर्मश्च शमनायतरमेव । लोले चपले तारे कनीनिके ययोस्ते लोचने नेत्रे । नवैर्नूतनैः कुरबकैः कुरबकपुष्पैः पूर्णोऽतएव मनोज्ञो मनोहरः केशपाशः अतिगुर्वतिमहत् कुचयुगं स्तनद्वन्द्वं तथैव महच्छ्रोणिबिम्बम् । स्त्रीणामस्मिन्वसन्ते यौवनवतां प्रमदानां किं चारु न भवति ब्रूहि । सर्वमेव चारु भवतीति प्रत्युत्तरम् ॥

आकम्पितानि हृदयानि मनस्विनीनां
वातैः प्रफुल्लसहकारकृताधिवासैः ।
उत्कूजितैः परभृतस्य मदाकुलस्य
श्रोत्रप्रियैर्मधुकरस्य च गीतशब्दैः ॥ ५ ॥

आकम्पितानीति । मनस्विनीनां पतिपरायणानां हृदयानि । मनश्शब्दात्प्रशस्त्यर्थे मत्वर्थीय "अस्मायामेधास्रजो विनि" रित्यनेन विनि प्रत्ययः । प्रफुल्लेन विकसितेनाम्रेण कृतोऽधिवासः संस्कारो येषां तैर्वातैः पवनैः । "अधिवासो निवासे स्यात्संस्कारे धूपनादिभिरि"ति मेदिनी । मदाकुलस्य मदोत्कटस्य परभृतस्योत्कूजितैः शब्दैः । श्रोत्रप्रियैः कर्णहारिभिर्मधुकरस्य भ्रमरस्य गीतिनादैरानन्दितानिभिः कम्पितानि विधुतानि । सम्बोधित परभृतस्येति पाठे श्रोत्रप्रियैरित्यत्र श्रोत्रप्रियैरिति पाठ आवश्यकस्तथा च मदाकुलस्य परभृतस्य मधुकरस्य च प्रियैर्गीतनादैः श्रोत्रं सबाधितं पीडितमित्यर्थः ॥ ५ ॥

रम्यः प्रदोषसमयः स्फुटचन्द्रभासः
पुंस्कोकिलस्य विरुतं पवनः सुगन्धिः ।
मत्तालियूथविरुतं निशि सीधुपानं
सर्वं रसायनमिदं कुसुमायुधस्य ॥ ६ ॥

रम्य इति । स्फुटो व्यक्तश्चन्द्रस्येन्दोर्भासः प्रभा यस्मिन् सः । "भास पुंसि प्रभायां स्यादि"ति मेदिनी । पुंस्कोकिलस्य पिकस्य विरुतं कूजितं सुगन्धिरिष्टगन्धः पवनः । "इष्टगन्धः सुगन्धि स्या"दित्यमरः । मत्तानामलीनां भ्रमराणां यूथस्य समूहस्य विरुतं शब्दः । निशि रात्रौ सीधुपानं पक्वेक्षुरसजमद्यपानम् । "सीधुरिक्षुरसैः पक्वै"रिति वचनात् इदं सर्वं कुसुमायुधस्य मदनस्य रसायनं तद्विवर्धकं जरादिदोषहरौषधमित्यर्थः । "रसायनं विषेऽपि स्यान्नराख्याधिजदोषघ्नौ" इति मेदिनी ॥ ६ ॥

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१ N 'गन्धाधिनम्' २ N 'नादे' ३ B G 'रम्य'
४ B G 'द्विगाधनम्'

छायां जनः समभिवाञ्छति पादपानां
नक्तं तथेच्छति पुनः किरणं सुधांशोः ।
हर्म्यं प्रयाति शयितुं सुखशीतलं च
कान्तां च गाढमुपगूहति शीतलत्वात् ॥ ७ ॥

छायामिति । जनः पादपानां वृक्षाणां छायां समभिवाञ्छति । दिवेति शेषः । तथा नक्तं रात्रौ पुनः सुधांशोश्चन्द्रस्य किरणमिच्छति । सुखशीतलं सुखकरं शीतलं च हर्म्यं शयितुं शयनार्थं प्रयाति गच्छति । शीतलत्वात् कान्तां प्रेयसीं गाढं समुपगूहत्यालिङ्गति । अनेन कान्तया... दर्शितम् । वृत्तं पूर्वमुक्तम् ॥ ७ ॥

नीलाशोकविकम्पितावरमधुर्मत्तद्विरेफस्वनः
कुन्दापीडविशुद्धदन्तनिकरः प्रोत्फुल्लपद्माननः ।
चूतामोदसुगन्धिमन्दपवनः शृङ्गारदीक्षागुरुः
कल्पान्तं मदनप्रियो दिशतु वः पुष्पागमो
मङ्गलम् ॥ ८ ॥

नीलेति । ... रक्ताशोकस्थल किसलय इति मेघसन्देशस्थपद्यानुसारं नीलशोकस्य प्रसिद्ध्यभावात् । रक्ताशोकेन विकम्पितं ... अधरो येन सः । मदस्याधरस्य ... मनोहरम् । मत्तानां द्विरेफाणां स्वनो यस्मिन् सः । कुन्दानां कुन्दपुष्पाणाम् आपीडः शेखर एव विशुद्धः ... दन्तनिकरो दन्तसमूहो यस्य सः । प्रोत्फुल्लं पद्ममेवाननं यस्य सः । चूतस्याम्रस्यामोदेन गन्धेन सुगन्धिः सुरभिर्मन्दपवनो यस्मिन् सः । "आमोदो गन्धहर्षयोः" इति मेदिनी । शृङ्गारस्य रसस्य दीक्षोपदेशस्य गुरुरुपदेष्टा । "गुरुः ... " इति मेदिनी । मदनप्रियो मदनस्य ... पुष्पागमः पुष्पाणामागमन उत्पत्तिर्यस्मिन् वसन्तो वो युष्माकं कल्पान्तं कल्पावसानपर्यन्तं ... मङ्गलं कल्याणं दिशतु ददातु ॥ शार्दूलविक्रीडितं वृत्तम् ॥ सूर्याश्वैर्मसजस्ततः सगुरवः शार्दूलविक्रीडितम् ॥ ८ ॥

मलयपवनविद्धः कोकिलालापरम्यः
सुरभिमधुनिषेकाल्लब्धगन्धप्रबन्धः ।
विविधमधुपयूथैर्वेष्ट्यमानः समन्ताद्
भवतु तव वसन्तः श्रेष्ठकालः सुखाय ॥ ९ ॥

१ G 'समभिकाङ्क्षति' B 'समधिवाञ्छति' २ B G नक्तं ... ३ B. G. '... ' ४ B G 'हर्म्यं ... ' ५ N. '... ' ६ B. G. '... ' ७ N. '... ' ८ N '... सुखाय'

मलयेति। मलयपवनेन वासन्तानिलेन विद्धस्ताडितो युक्त इति य वत्"वासन्तो मलयानिल" इति त्रिकाण्डशेषे कोकिलालापेन पिकगानेन रम्यो मनोहर। सुरभिणः सुगन्धिनो मधुनो निषेकात्सेचनाल्लब्धः प्राप्तो गन्धस्य सुवासस्य प्रबन्धः प्रातत्यं येन स। समन्ताद्विविधैरनेकैर्मधुपानां भ्रमराणां यूथैः समूहैर्वीक्ष्यमाण अवलोक्यमान वेष्टमान इति पाठे आश्रियमाण इत्यर्थः। एष वसन्तकालस्तव भूयै कल्याणाय भवतु ॥ ९ ॥

आशीर्वचनपूर्वमुपसंहरति।

आम्री मञ्जुलमञ्जरी वरशरः सत्किंशुकं यद्धनु
ज्या यस्यालिकुलं कलङ्करहितं छत्रं सिताशु
सितम्।
मत्तेभो मलयानिलः परभृतो यद्बन्दिनो लोकजित्
सोऽयं वो वितरीतरीतु वितनुर्भद्रं वसन्तान्वितः॥२८

इति श्रीकालिदासकृतावृतुसंहारे वसन्तवर्णनो नाम षष्ठः सर्गः

आम्रीति। यस्य वरशरः श्रेष्ठबाण आम्री आम्रादुद्भूता मञ्जुला मनोहरा मञ्जरी। "आम्रशब्दः ... " इति लक्षणसूत्रेण तत उद्भूत इत्यास्मिन्नर्थे ... अतएव वृद्धाचलो न। तस्य शेषिराधिकारस्थत्वात्। सत्समीचीनं किंशुकं पलाशपुष्पं यद्धनुर्यस्य धनुष्पम। यस्य ज्याऽलिकुलं भ्रमरसमूहः। यस्य कलङ्करहितं सितं शुभ्रं छत्रमातपत्रं सिताशु ... । इदमर्वाचीन चन्द्रे कलङ्कस्य विद्यमानत्वात्। यस्य मत्तेभ उन्मत्तगजो मलयानिलो वसन्तानिलः। मलयानिलः ... वासन्तो मलयानिल इति त्रिकाण्डशेषे। यत्तु मलयानिल इत्यस्य मलयपर्वतसम्बन्धी पवन ... मूलक। मलयपर्वतादुद्भूत एव पवन ... पर्वतसम्पर्केण ... इति कल्पना ... । ... नद्वदयमपि ... । यस्य बन्दिनः स्तुतिपाठकाः परभृताः कोकिलाः। सोऽयं वसन्तान्वितो वसन्तयुक्तो लोकजित् ... वितनुः कामो वो युष्माकं भद्रं कल्याणं वितरीतरीतु पुनः पुनरतिशयेन वा ददातु। ... । यत्तु यङ्लुगन्तः ... भाषायामभ्यासे ... प्रयोगमनुसृत्य ... । ... शार्दूलविक्रीडितं छन्दः ... ॥ २८ ॥

... निपुण ...
... ।
... ॥१॥

मुनिलोकवसुचन्द्र (१८३७) मिते राक्षसवत्सरे ॥
मार्गशीर्षे सितेऽष्टम्यां टीकेयं पूर्णतां गता ॥ २ ॥

इति महाकविश्रीकालिदासरचितऋतुसंहारव्याख्यायां गजेन्द्रगड करस्थकुलोत्पन्ननिगमान्तव्याकरणाद्यनेकशास्त्रपारंगतश्रीबालाचार्यचरणलब्धविद्योपगमेन बडोदरनगरवासिना लब्धव्याकरणनिष्णातपदवीकेन सेतुमाधवाचार्येण कृतायां बालबोधिन्यां षष्ठः सर्गः ।

॥ श्रीकृष्णार्पणमस्तु ॥



NOTES.

CANTO I. THE SUMMER.

Two questions encounter a reader at the beginning of this poem and they must be first disposed of The one is about the absence of any मङ्गल, or benedictory verse, with which a poetical composition in Sanskrit generally begins, and the second is about the poet's choice of निदाघ, or the hot season, as the first among the cycle of six seasons that he is going to describe in this poem. The convention of Sanskrit writers to begin their works with some kind of मङ्गल is too well-known to require anything except a mere mention here A discussion about the desirability and efficacy, or otherwise, of मङ्गल is started at the beginning of his दीपिका by अन्नभट्ट, where he comes to the conclusion that मङ्गल is quite a necessity for a work. Compare: ' ननु मङ्गलस्य समाप्तिसाधनत्वं नास्ति। मङ्गले कृतेऽपि कादम्बर्यादौ निर्विघ्नपरिसमाप्त्यदर्शनात्। मङ्गलाभावेऽपि किरणावल्यादौ समाप्तिदर्शनादन्वयव्यतिरेकव्यभिचारादिति चेत्। न। कादम्बर्यादौ विघ्नबाहुल्यात्समाप्त्यभावः। किरणावल्यादौ तु ग्रन्थाद्बहिरेव मङ्गलं कृतमतो न व्यभिचारः। ननु मङ्गलस्य कर्तव्यत्वे किं प्रमाणमिति चेत्। न। शिष्टाचारानुमितश्रुतेरेव प्रमाणत्वात्। 'समाप्तिकामो मङ्गलमाचरेत्' इतिश्रुतेः' *Dipikā* Now at the beginning of this poem Kālidasa has no मङ्गल. This fact has been accounted for in more ways than one Some hold that मङ्गल being of many kinds (आशीर्नमस्क्रिया वस्तुनिर्देशो वापि तन्मुखम्) the poet here has begun his poem with that kind of मङ्गल which consists in indicating the वस्तु, or the principal object for which the poem is written The object of the present poem is the description of the six seasons in which the *Hindu year* is divided When the poet says "Here the hot season has come", he intends to indicate that he is going to describe the six seasons, the description of which forms the object of the poem This view is open to one or two objections It is tantamount to saying that whenever there is no मङ्गल at the beginning of a *work of poetical art, we are not to say that there is no मङ्गल* but we have only to admit that the मङ्गल is of the वस्तुनिर्दे

kind. This is pure and simple truism, inasmuch as whatever comes at the beginning of a work does contain something which the poet wants to say; otherwise he would not have said it. It thus contains something of वस्तु. It is, therefore, no use saying that this वस्तु forms the missing मङ्गल. Further it is impossible to see from the first verse of this poem how it is suggestive of the poet's intention of describing all the six seasons. I doubt whether the supporters of this वस्तुनिर्देश theory of मङ्गल in this case would themselves have been able to divine the poet's intention of describing all the seasons in his poem if, before they read the first verse, they never had heard anything of *Ṛtu-Saṃhāra* and of what it contains.

Another way of accounting for the absence of मङ्गल is to *find* a sort of मङ्गल in प्रचण्डसूर्य. This has been suggested by our present commentator (vide the beginning of the com.) He means to say that Kālidāsa was a devotee of the Goddess, Kāli, (this statement can hardly be supported by a careful study of his works, but that is, however, not the question under discussion) and he was therefore conscious of his not having to meet with any difficulties in the way of the completion of his poem. The poet, however, is afraid that his readers would probably not have their path of going to the end of the poem quite so unimpeded and he therefore uses the word सूर्य which gives us the name of a deity and qualifies that word by प्रचण्ड which suggests the power of that mighty deity to remove all sorts of obstacles. Thus we get a kind of मङ्गल. With due deference to the commentator, I submit that this view though very ingenious can hardly be said to represent what Kālidāsa did really mean by not having a regular मङ्गल at the beginning. Sanskrit commentators, like Shakespearean critics, are famous for their ingenuity in finding in the lines of their authors all sorts of meanings and references which the author probably never thought of, and I think that the second view is an instance of this ingenuity.

What I think to be probably the truth of the matter is this. Kālidāsa did not care much for this मङ्गल at the beginning of each and every work. He may or may not have believed in its efficacy. But he certainly was conscious

of this traditionary convention of Sanskrit writers. He has followed it in his dramas and in one of his epic poems viz. *Raghuvaṃśa*. He sets it at naught in the other romance of his viz. *Kumāra-Sambhava*, and in his two lyric works viz. *Meghadūta* and *Ṛtu-Saṃhāra*. I do not think it necessary to suppose that Kālidāsa was not bold enough to revolt against this traditional convention and thus to try to discover some sort of मङ्गल in his first stanza when he really has no मङ्गल. Genius is not to be bound by any hard and fast rules of conventionalism. Shakspeare has thrown to the winds many of the rules of classical drama.

Still another way of reconciling this absence of मङ्गल to the time-honoured convention is to suppose that the मङ्गल was either बुद्धिस्थ or [illegible]. This means that before beginning to write this poem the poet must either have mentally praised his favourite deity to his heart's content and then begun to write down his poem in black and white, or he must have relied for the removal of obstacles in his way on the efficacy of मङ्गल that he has introduced in some other work of his viz. either *Raghuvaṃśa* or one of the dramas. With reference to this view I only remark that if questions of this kind are to be solved in ways like this no difficulty would ever arise in the way of a literary critic.

Another point that requires consideration is why should Kālidāsa have chosen निदाघ or the hot season to be the first in his description of the six seasons. It might be remarked that this question is possible even if he had chosen any other season to begin the series. No doubt we वसन्त or Spring is by all people considered to be the best of the seasons from various points of view. Bhagawan Krishna has declared in Gītā that from among the seasons he is the one that brings flowers to the trees (ऋतूनां कुसुमाकरः). Poets grow exultant in describing this lovely season. It is said to attract the mind of even a sage (हरति मुनेरपि मानसं [illegible]); it is the companion of cupid in his warfare in the domain of love ('[illegible]' Ku III—10 '[illegible] मधु' Ku IV-24) and in this way it has been described in all sorts of glowing ways.

Moreover, वसन्त possesses the peculiar characteristic of being the first season of the year. We, therefore, expect the poet to describe वसन्त first. Kālidāsa, it appears, has not followed this popular idea of the superiority of the Spring over the other seasons. Inspite of the fact that we get some beautiful descriptions of वसन्त in his works, his favourite season appears to be निदाघ or summer. It is this season which is described in the प्रस्तावना of Kalidasa's masterpiece, the *Shakuntala*. There the सूत्रधार says to his wife 'इममुपभोगक्षमं ग्रीष्मसमयमधिकृत्य गीयताम्.' It is this season which is prominently given the first place when the poet wants to describe the seasons one by one. This is the only conjecture that I am able to advance with regard to this choice of Kâlid'isa. The commentator says that Kalidasa has taken ग्रीष्म first because summer is the only season which is fit for all sorts of enjoyments. This may be true, because Kalidâsa actually styles this season as उपभोगक्षम, in the sentence from *Sak.* quoted above, which according to him appears to be the special characteristic of this season. Jibânanda in his commentary says 'तत्रादौ प्रारम्भतः ग्रीष्ममेव वर्णयति", but he unfortunately does not enlighten us on the point in question viz, what kind of प्रारम्भ belongs to ग्रीष्म.

ऋतुसंहारम्—ऋतूनां संहारः, स वर्ण्यत्वेन अस्ति अस्य, तत्काव्यम्, i.e. ऋतुसंहारम् अधिकृत्य कृतं काव्यम्—a poem which possesses the collection of seasons for its subject. Cf. *Pâṇini* 'अधिकृत्य कृते ग्रन्थे' IV 3 87. संहार—a collection. It is derived from सम्+हृ to collect or gather together. Cf. 'अनभरतु नयस्त्वं वर्णसंहारमहोत्सवम्' V. p. 205, said by युधिष्ठिर with reference to the tying of the hair of द्रौपदी. ग्रीष्मवर्णनम् the description of the hot season or summer. This season like every other extends over a period of two months, the months allotted to this being ज्येष्ठ and आषाढ, a period roughly from the middle of May to the middle of July. ग्रीष्म is derived from ग्रस् to swallow and means the season which dries up all kinds of liquids (ग्रसते रसान्).

VERSE 1. The principal sentence is (हे) प्रिये अयं निदाघकालः समागतः—Oh beloved! here comes the time of heat i.e. the summer. निदाघ comes from नि+दह् to burn and means heat. It also means the hot season or the summer. Cf. 'शीते मन्दादिवाक्षिसायमिहिरज्योत्स्नाः तुषारे... ग्रस्ति पान्थसन्तानिरसो सतापना लाङ्गला।' Bv. I-16. I take the word अयम् in the way above

shown instead of in the usual prosaic way viz "This summer has come The poet fancies that a lover is addressing the poem to his beloved We are reminded of this fact at the beginning and the end of each canto The other words in the verse are adjectives qualifying निदाघकाल: प्रचण्ड सूर्य —प्रचण्ड सूर्य यस्मिन् in which the sun is very hot or fierce The sun becomes unbearable in summer सूर्य comes from सृ to move and means one who moves in the sky सरति गगने Or we may derive it from सृ to propel or stir सरति गगने कर्मणि one who stirs people to activity स्पृहणीयचन्द्रमा —स्पृहणीय चन्द्रमा यस्मिन् in which the moon is desirable or agreeable In summer the moon is as much liked as the sun is deprecated. The moon at night becomes especially valuable on account of the terrible heat of the sun experienced by day स्पृहणीय comes from स्पृह् to desire for or to long for, and means something which one ardently desires The word is formed by the addition of अनीय according to Panini 'तव्यत्तव्यानीयरः' III I 96 तव्य and अनीय are added on to roots to form potential participles It also means enviable Cf मम त्वयाद्यसुविक्रमार-कणात्व स्पृहणीयशक्ति सर्गत् K said by वशिष्ठ with regard to दुष्यन्त, चन्द्रमस् comes from चद् to give delight चदि आह्लादे मस्, always सदावगाहक्षतवारिसञ्चय —वारिणां सञ्चया वारिसञ्चया, सदागाहैः क्षता वारिसञ्चया यस्मिन् in which the collections of water (such as those in lakes, ponds etc) are spoiled on account of (constant) bathings People used to bathe in lakes and wells in order to alleviate the heat and on account of this practice being repeated through the whole of the season the water became dirty It is the common experience of persons in charge of artificial baths that the water in the baths becomes dirty after some days with the result that fresh water has to be taken in सञ्चय comes from सम्+चि to collect The word is formed according to Panini 'एरच्' III-3 56 The termination अ (अच्) is added to roots ending in इ to form a noun having the same meaning as that of the root (भाव) e g चय, जय अवगाह bathing, from गाह् to bathe with अव क्षत past passive participle of क्षण् to injure, to hurt as applied to water the word means spoiled made dirty The reading सदावगाहक्षमवारिसञ्चय would probably be better than the one adopted in the text though none of the printed editions we have it Apte in his dictionary has quoted this line

under अवगाह wherein he adopts the reading शम This reading would be moreover more in conformity with 'समगाम स्नावगाहा Sak I 3 than the one in the text अवगाह्यमम्भस्थ्रद—अवगाह्य क्षमा अम्भसः यस्मिन् in which collections of waters are suited to have a bath in It is a well known fact that in the summer vacation tanks and wells attract a large number of students because it is quite a pleasure to swim in water in that season निनान्तरम्य —(1) निनान्त रम्य pleasant or delightful at the close of the day i e in the evening (2) निनान्त रम्य यस्मिन् in which the evening is delightful It is to be noted that the first way of dissolving the compound is preferable for as remarked by the com there is no reason why the adjective रम्य should form the second member of the बहुव्रीहि compound instead of coming at the beginning as we naturally expect The regular बहुव्रीहि compound would be रम्यनिनान्त —रम्य निनान्त यस्मिन्. The beauty of this phrase would be appreciated by people who in summer enjoy the beautiful pleasant evenings on the Chaupathy sea side in Bombay Cf [illegible] Sak I 3 अभ्युपशान्तमन्मथ अभ्युपशान्त मन्मथ यस्मिन् in which the God of love is perfectly calm or the passion for enjoyment grows less or is quieted It appears that the heat of the season lessens the heat of love and hence the desire for bodily enjoyment is quieted. मन्मथ primarily means the God of love hence love or passion for enjoyment The word मन्मथ is made up of मत्—मथ मत् is derived from मन् to think and means the power of thinking (मत्=मनन=चतना) मथ is derived from मथ् विलोडन (मथ्नाति मथ) मतं मथ =मन्मथ one who destroys the power of discrimination Cf [illegible] Dk I Vide com on this point and for the verse quoted therein

VERSE 2 (क) प्रिय सुचा निशा जनस्य मन्तना यान्ति—Oh beloved in the hot season nights become fit for being enjoyed by the people i e people take delight in nights in शुचि the hot season Cf शुचौ चतुर्णा ज्वलतां हविर्भुजां शुचिस्मिता मध्यगता सुमध्यमा Ku V 20 [illegible] Raghu III 3 [illegible] यान्ति go to the state of being fit to be enjoyed become enjoyable [illegible] adjective to निशा [illegible] (nights) in which the lines of darkness are destroyed or chased away or dispelled by the moon शशाङ्क —[illegible]

Whose characteristic mark is the hare The dark spots on the moon are sometimes said to resemble the form of a hare, hence arise for the moon such names as शशाङ्क, शशधर, शशलक्षण, शशलाञ्छन etc. These spots are farther taken for a number of other things than the hare The following verses give some of these poetical fancies. 'अङ्कं केऽपि शशङ्किरे जलनिधेः पङ्कं परे मेनिरे । सारङ्गं कतिचिच्च संजगदिरे भूच्छा- यमैच्छन्परे ॥ इन्दौ यद्दलितेन्द्रनीलशकलश्यामं दरीदृश्यते । तत्सान्द्रं निशि पीतमन्ध- तमसं कुक्षिस्थमाचक्ष्महे ' ॥. Also ' जो चोरी उपजतो सुर लाच्छनं । सो चन्द्रमा निजनतुरि दाग लाई । (रघुनाथपण्डित अडभ्रमर्यनीतिस्वयंवराख्यान) said while describing the horse of नल. क्षत destroyed or removed. तमिस्र (n) darkness राजय plural of राजि (f) a streak or line The days being very hot people enjoy themselves on moon-lit nights which thus become their मत्त. क्वचित् विचित्र जलयन्त्र मन्दिर (सेव्यता याति)-in some places the wonderful summer—house (becomes enjoyable) जलयन्त्रमन्दिरम्—जलयन्त्रयुतं मन्दिरम्— a house fitted with an artificial water-fountain which scatters sprays of water all round Such a house being especially cool becomes naturally the resort of people in summer मणिप्रकारा—मणीनां प्रकारा different kinds of precious jewels, such as the चन्द्रकान्त, which is believed to give out water when touched by the rays of the moon सरस—रसेन सहि- तम् सरसम् charged with water, wet, cool. चन्दनम् sandal powder, or an unctuous preparation thereof which possesses a beautiful scent Different jewels and cool sandal powder are desired by people in this season because of their coolness and perfume

VERSE 3 Construe शशी निशीथे कामिन . हर्म्यतल . . मधु . मन स्त्रिगीत (च) अनुभवन्ति Lovers enjoy (lit experience) at night in summer the top floor of mansions, wine and music of excellent lutes It appears that in this season lovers used to have a carouse on the moon lit top-floors of mansions together with their beloveds who probably sang to the accompaniment of a lute In spite of the insinuations so emphatically made in modern days about our people and ancient times being free from this vice of drinking, literature shows that wine was a regular factor in the youthful enjoyments of men and women Erotic poetry teems with references to drinking bouts in which women also took part The notorious drunkard god was बलराम. From among the

numerous references to carouses Cf. 'आचार्येण कूर्कीडस्य हरि-णीन्स्वतेन मत्तेन वा दग्धं त्वमुत्तमानन ननु मही यस्य भयात्स्थितिः' V. VI-27 where उन्मत्त = intoxicated with wine 'घूर्णयन्मदिरास्वादमदपाटलितद्युती रेवतीवदनोच्छिष्टपरिपूतपुटे दृशौ।' Si II-16, description of Balarâma; 'सं दृष्टा शरजन्मन मधुमदक्षीबा तरिचर्मिर मा गन्तुमर्ना। क न गन्तुमीनि विभ्रता धारा वल्लव मेघा॥' *Amaru* 77 Also Kir IX 42, 73 Pra C II-1, III-21 सुरभित highly scented or made fragrant This is done by sprinkling fragrant water over the surface वासित past, pass part from वास (उपसर्वने) to perfume, to scent Cf. 'स्नेहात्' मज्जनात् पुष्पितेन मुरभिता वासितं वहून सर्व सुप्रयोग कुरु यथा॥. हर्म्यतलम् the terrace of a mansion Cf त्वं हर्म्यतले न हि समनयभद्रं न निवाहितम्. Bh. III-80, मनोहरम्-हर्म्यानितम्-मनसो हरम् that which attracts the mind fascinating, charming सुवासित and मनोहरं are adjectives to हर्म्यतलम्. प्रियामुखोच्छ्वासविकम्पितम् (adj to मधु) wine, प्रियायाः मुखानि, तेषां उच्छ्वासैः विकम्पितम् made to shake or move on account of the breaths of beloveds The lover, was drinking wine with his lady from one cup. The breaths of the lady produced gentle ripples in the drink in the cup which, therefore, is said to have been rendered tremulous A chivalrous lover either drinks in one cup together with his beloved so that the reflection of the lady is seen in the cup, or he drinks what remains after she has had her draught Cf Megh I-49, 'मन्दाकिनीपयःसुरभिमधुर मद प्रमद प्रियापीताद्रुपरि नयनगल पर्यन्तमारम्भिते।' *Uttara. B.* IV 1, विकम्पितम् वि+कम्प कम्पितम् rendered very tremulous कम्पित past pass par of the causal of कम्प to shake or tremble सुतन्त्रीगीतम्-सुतन्त्रीभिः गीतम् the music of excellent lutes i. e. singing having the accompaniment of lute तन्त्री-तन्त्री (f) means a lute or the wire of a lute. Cf 'मन्द्रीभूता नवनमधुरैः गायन्तीवा कन्दिरौरो धुव नयनं मे हतो मुक्तो विस्मरन्ती' Megh. II 23. The particle म does not add much to the beauty of the expression It appears to have been introduced for the sake of metre Kalidasa resorts to such expedients in this poem more than once as we *shall* point out as we go on *It is to be* noted that the poet was not the same master of his metre in this his most juvenile work as he was when he became परिणतप्रज्ञ, or mature in his mind and art मदनस्य दीपनम् which inflames or excites passion or love. Instrumental music is said to excite the passion of love. Cf 'वीणा कि मम मनःउद्दीपयति स्मर। कुरु। उत्कण्ठितस्य इव स्वरः मधुरः विरचयि प्रवा विरहः। संक्रमस्य विरतस्य पुनः एकस्य गायतीत्याद्युर्दिका मनोरमा॥' *Ml.* III-2.

VERSE 4 स्त्रियः कामिनां निदाघं शमयन्ति. Women alleviate the heat (i.e. effects produced by heat) of their lovers The other three lines give us the means which are used by women to render nugatory the effects of the summer—heat on their lovers The idea is that when lovers closely embrace their beloveds and enjoy the fragrance of their hair they do not much mind the heat of the season Or it may be that the mere sight of the beautiful buttocks and breasts of women and the fragrance of their hair are sufficient to alleviate the heat सदुकूलमेखलैः—दुकूलानि च मेखलाश्च दुकूलमेखला ताभिः सहितैः (adj to नितम्बबिम्बैः) possessing or wearing silk garments and girdles Kalidasa appears to be very fond of this kind of सहार्थं बहुव्रीहि compounds Many instances of the use of such a compound occur throughout the poem. नितम्बबिम्ब with round or circular buttocks नितम्बा बिम्बानीव तैः or नितम्बाना बिम्बा तैः We may also have नितम्बाश्च ते बिम्बाश्च But this will involve a metaphor which we cannot understand here as the adjective सदुकूलमेखलैः cannot be primarily construed with बिम्बैः alone बिम्ब—म्बम् means any round or disc like surface नितम्ब पश्चान्नितम्बः स्त्रीकट्याः अमर—is derived in three ways (१) नितम्यति नितम्यते वा—तम्ब गतौ (२) निभृत तम्यते कामुकैः—तमु कन्दशायाम् (३) नितरां ताम्यति सततसम्पातात्—तम ग्लानौ सहाराभरणैः (adj to स्तनैः) हारा एव आभरणानि तैः सहितैः with the bosoms possessing ornaments in the form of pearl necklces सचन्दनैः—चन्दनेन सहितैः (adj to स्तनैः) possessing or besmeared with sandal powder Women wore garlands of pearls on their breasts which were besmeared with sandal pigment Thus their close embrace became exceedingly cool शिरोरुहैः with their hair (रोहन्तीति रुहा शिरसि रुहा those which grow on the head) स्नानकषायवासितैः—स्नाने कषायवासितैः (कषायेण वासितैः) scented with fragrant unguents at the time of bathing कषाय—यम् (कषति कण्ठम्—कषु हिंसायाम्) means a fragrant unguent For the different meanings of the word कषाय vide मेदिनी quoted in the com Also cf कषायो रस भेदे स्यादङ्गराग विलेपने। नियासे (Exudition from trees or plants gum) च कषायोऽस्त्री सरभौ लोहितेऽन्यवत्। विश्व 'कषाय सुरभौ रस। गाय वस्तुनि निर्यासे क्वाथादिषु विलेपने ।' हेम. It is well known that women apply some such unguent as गन्धकषाय in order to perfume their hair before bathing

VERSE 5 नितम्बिनीनां चरणैः जनस्य चित्तं समन्मथं क्रियते—The mind of men is made full of the passion of love by the

feet of women possessing large and beautiful buttocks. नितम्बिनी–अतिशयित नितम्बो यस्याः a woman with large and handsome buttocks समन्मथम्–मन्मथेन सहितम् full of love. नितान्तलाक्षारसरागरञ्जितैः (adj to चरणैः)–नितान्तं यथा स्यात्तथा लाक्षारसस्य रागेण रञ्जितैः deeply tinged with the colour of the lac-dye. राग means either colour or redness. लाक्षारस (the juice of the lac, a kind of red dye) appears to have been a favourite paint with ladies in ancient days for the decoration of their bodies, especially used for the soles of the feet and lips. It is said to be obtained from the cochineal insect and from the resin of a particular tree Cf 'निष्ठ्यूतश्चरणोपभोगसुलभो लाक्षारसः केनचित्' *S'ak. IV-4.* 'दिव्यस्त्रीणां सचरणलाक्षारागा ' *Kir V-23.* सनूपुरैः – नूपुरैः सहितैः wearing the anklets This, as I have remarked before, is a favourite compound with Kâlidàsa. पदे पदे at every step (as they walked) हंसरुतानुकारिभिः imitating the cackling of the swans (हंसानां रुतं, तत् अनुकुर्वन्तीति तैः). The anklets which the women wore round their feet produced as they walked along, a sound which resembled the warbling of swans Cf K 'तेन कुसुमगन्धेन मधुकरीवाकृष्यमाणा कौतुकतरलाक्ष्यविस्तरायतजानुमणिनूपुरझङ्कारकृतंसरं कलहंसानि कतिचित्पदानि गत्वा.

VERSE 6 पयोधराः नितम्बदेशाः च कस्य मनः सोत्सुकं न प्रकुर्वते whose mind do the breasts and the buttocks not make anxious or eager? The poet means to say that whoever looks at the breasts and and buttocks of ladies becomes love-sick. पयोधराः–(धरन्ति इति धराः पयसां धराः पयोधराः) breasts Cf for the different meanings of the word, 'पयोधरः कोषकारे नारिकेले स्तनेऽपि च। कशेरुमेघयोः पुंसि' मेदिनी. नितम्बदेशाः –नितम्बानां देशाः the latter member of the compound has no special meaning. देश is often used after words like कपोल, स्कन्द, अंस, नितम्ब etc without any meaning सोत्सुकम्–Now उत्सुक (*adj*) means anxious, eager. Cf. 'इष्टार्थे प्रसितामुक्तावितौ उत्सुक उत्सुक ' अमर. But how can we have सोत्सुकम्? Apte in his dictionary gives under उत्सुक a noun such as उत्सुक meaning a longing for, anxious desire, and quotes this same line. Whether Apte has any independent authority to take उत्सुक as a noun and assign it the meaning he has assigned or whether he is led to think that उत्सुक must have been a noun on account of Kàlidàsa's use of such a word as सोत्सुकम्, I do not know. But I must admit that the word उत्सुक as a noun does not sound well to me. When उत्सुक is merely an adjective

we can account for the form मात्सुकम् by taking उत्सुक to have been used in what is known as भावप्रधाननिर्देश, or in the sense of उत्सुकत्व, or the quality that is denoted by the adjective (उत्सकन=उत्सकत्व सहितम्) उत्सुक is grammatically explained as (1) उद् उद्याग भवति (षु प्रसवैश्वर्ययो) or भवति षुत्र् अभिषवे (2) उत उद्याग भवति (षु प्रसव) चन्दनपङ्कचर्चिता (vl) to पयोधरा) चन्दनपङ्क चर्चिता besmeared with *the ointment of sandal* पङ्क primarily means mud the mud of sandal means the ointment prepared from sandal The reading चन्दनपङ्कशीतला is not good because the quality of coolness (शीतत्व) cannot be perceived except by a close embrace. The verse describes the breasts and lips of ladies as they *appear to the eye* of men who are consequently inspired with love शीतत्व cannot be perceived by the eye while चर्चितत्व can Therefore the reading शीतला is to be rejected तुषारगौरार्पितहारशेखरा (adj to पयोधरा)–This in itself contains two adjectives of पयोधरा viz तुषारगौरा and अर्पितहार शेखरा–तुषार इव गौरा white as snow The breasts being besmeared with sandal-ointment appeared white–अर्पिता हार शेखरा यत्र on which were placed excellent necklaces of pearls हारेषु शेखरा हारशेखरा–the word शेखर coming at the end of a compound denotes the best or the most distinguished of the class of things which are denoted by the word to which it is attached The word तुषारगौर can also be taken as an adj to हार This will then make the pearl necklace as white as snow Solve the compound as तुषारगौराश्च अर्पिताश्च तुषार पिता, ० पिता हाराः शेखरा यत्र But this is not a good way of taking the compound The reading तुषारहारार्पितगौरशेखरा does not yield any good meaning For some meaning that we can have from it vide com सहेमकाञ्ची–हेम्न काञ्चा हेमकाञ्चा ताभि सहित having golden girdles around them This is an adj to नितम्बाः and is an instance of the poet s favourite महार्ह शब्दैर्हि compound चलन्मेखला is another reading which is equally good or perhaps better This gives us the idea of the buttocks having the girdles moving the girdle round the buttocks of a lady which produces a jingling sound as she walks along would serve the more to attract the mind of a youth It will be noted that प्र in प्रकुर्वते has no special purpose to serve nor does it add anything to the sense It is put in simply for the sake of metre. Instances like this where Kalidasa appears to

be the slave of his metre, rather than th master of it will now and then crop up in this poem and will g n rally l pointed out in th ir proper places

VERSE 7 This verse describe the eff ct of heat on women as far as the ch ice of cloth s to be worn is con cerned प्रमदा स्तनयु तन्वंशुक नितम्बिनी Youthful v omen put on a light garment on their bosoms प्रमदा a la ly in th prime of her youth (प्रकृष्ट मद इव यस्य असा According to ग्रन्थी प्रमदा means an excellent woman Cf प्रमद मदर मद स्त्रियामुत्तमयोषिति' तन्वंशुकम्—तनु च तत् अंशुक च a light garment समदुगतस्वनवितादुगसन्धय — समदुद या स्वद तन विता अदुगसन्धय यासाना —(adj to प्रमदा) the joints of th bodi s of whom are covered with or are full of perspira tion that has ari en It is a well known fact that perspiration accum ilates in su h joints of the body a the arm pit etc मायन स्मति वासामि विमत casting a il now (in sum mer) th heavy garments वासस (n) means a garment When th h at of the season begins to be felt wo n leave and heavy and thi k garments and use light ones suel a पाताद सवमदा et उद्धतसर उन्नता स्तना यासाम् adj to प्रमदा) having protuber ant bi a t Th is a sign of feminin beauty मयान्त -यौवनेन मव्यता (adj to प्रमदा) (wom n) po se ed of youth This adjective lea l us to believe that th w rl प्रमदा has been used here in the sense of wom n of well ut r m n only स्तनेषु चारुअगुरुकम् not a good rea ling Th r is no i ropriety in saying that wom n wear whit garm nts n th ir bosom Th com says that peopl give up warm g od garm nts in this season and begin to we r whit on Th s r i e mak the reading in any way acceptabl We have be n told in line 2 th t women give up the use of heavy garm ents an to suit this by way of contrast w require तन्वंशुकम्

that Love is awakened like a king who is *made* to awake in the morning by the verses of birds and sounds of music. The real उत्प्रेक्षा according to the way adopted above lies in प्रबोध्यते इव i. e. love is, as it were, being made to awake. The phenomenon of love arising in the heart of men by the things described in the first three lines is poetically fancied to be the awaking of love. There is also another way of construing the sentence मन्मथ सुप्त इव प्रबोध्यते Love is made to awake like a person who is asleep. This does not appear to be a *happy construction*. According to this way the three *things described in the first three lines which are quite* appropriate as far as the awakening of love is concerned do not construe properly when we have to wake up a man who is asleep. I do not understand how a man who is asleep can be made to awake by मधुरद्विरेफनिनदमण्डूकप्रणालि, as he can by music, for example played outside his room as they used to do in former days when they wanted to wake up a king. It will not do to say that the resemblance lies only in the quality of मधुर and that the means used for the awakening of love are proper to love only and are not to be construed with सुप्त because there is no charm in only having a plain restricted simile in सुप्त इव. Besides according to *the second interpretation the adjective सुप्त has to be understood as a noun i. e. in the sense of a man who is asleep* or a word like जन has to be supplied. This is a weak point in itself. Hence I prefer to take the line in the first way taken above. प्रबोध्यते (passive of the causal of प्र+बुध्) is *made* to awake, the things described in the three preceding lines being the *causes* of awakening. The reading विबोध्यते is equally good and is explained exactly in the same way as above. We have adopted प्रबोध्यते because we think that प्र+बुध् is used more often than वि+बुध् in the sense of getting up from sleep though the latter also is not uncommon. Cf. सुतामजा मयपस प्रतिमरण प्राबोधिषुचुपति वाग्भिन्द्रास्तान *Raghu*. V. 65. 'उत्थाय मरत प्रबुद्ध *Ibid.* XII. ; प्रभातयत्सर्णेव स्व मसम् *Ibid.* XIII. प्रबुद्ध इव मसम *Ibid.* XII. विबाधितम्य पालिना यतानी इव *Ku.* VIII-2; पुण्डरिकेन शयन सहायस्तु विबोधयसि य मुनिनिमिषतूर्य *Ku.* I-8. The reading प्रबुध्यते is also good. It is passive of प्र+बुध् and means is awakened. With this reading the things described in the first three lines would be the

subjects that waken love सचन्दनाम्बुव्यजनाद्भवानिलैः —चन्दनयुत अम्बु चन्दनाम्बु तेन सहित सचन्दनाम्बु, तत् व्यजन च व्यजन, तस्मात् उद्भवा येषां ते सचन्द ... द्भवा ते च अनिलाश्च ते —with breezes arising from the fan charged with water mixed with sandal powder व्यजन a fan (वीज्यते अनेन) अनिल breeze (अनिति जनः अनेन प्राणन) सुहारयष्टिस्तनमण्डलार्पणैः हारयष्टिभि सहितानि सहारयष्टीनि, तानि स्तनमण्डलानि च सहारयष्टिस्तनमण्डलानि, तेषां अर्पणैः with embraces [lit offers] of round breasts wearing slender necklaces of pearls हारयष्टि —the word यष्टि is generally found at the end of a compound after words meaning a body and gives the body the meaning of slender thin or slim Cf 'न तावदेनां पुरुषमर्ना मत्स्यादृयष्टिं Ku V 85 Some such meaning must also be understood in the present case So हारयष्टि—हार यष्टि इव means a necklace that is slender, not unshapely or ungainly स्तनमण्डलानि (The word मण्डल is used here in the same sense that बिम्ब is used in नितम्बबिम्बैः of verse 4 supra) स्तनानां मण्डलानि the orbs of breasts अर्पणैः —from अर्प् with offers i e embraces T paraphrases it as 'अर्पणैः कान्तोरसिप्रदानैरित्यर्थ सवल्लकीकाकलि गीतनिस्वनैः—वल्लक्या काकल्य, ताभिः सहित यद् गीत तस्य निस्वन , or वल्लक्या सहित यत् काकलियुत गीत तस्य निस्वनैः with the sounds of singing accompanied by the low sweet notes of a lute वल्लकी=a lute काकलि —ली (*f*) a low, sweet tone 'काकली तु कले सूक्ष्मे अमर Cf अनवद्यमधुरकाकली विहसितम् *Uttara R III*

VERSE 9 सितेषु हर्म्येषु—in white mansions The mansions were white because they were having a bath in the refulgent moon light निशासु at nights उन्मुख (सन्) शशिता सुखप्रसुप्तानि (सुख यथा स्यात् तथा प्रसुप्तानि) मुखानि नियन्त्रण चिर विलोक्य (the moon) becoming eager or love sick looked (lit having looked) without any impediment for a long time at the faces of women which (*i e*) were sleeping quite at ease The adjective सुखप्रसुप्तानि as applied to faces does not sound well The women were sleeping at ease and not their *i e* नियन्त्रणम्—निर्गता यन्त्रणा यस्मिन् कर्मणि यथा स्यात्तथा in a way which had no restraint The women were enjoying a sound and pleasant sleep and hence the moon could look at their faces for a long time without any restraint Were the ladies to know that their faces were observed by the love sick moon they would have got abashed and not allowed him to do so The adjective सुखप्रसुप्तानि gives the reason why the moon was allowed to look at the faces without any

gives the reason why the moon looked at the faces of the ladies for a long time The moon became very eager or love sick and hence he could not but direct his eyes towards *the beautiful faces of the ladies that had inspired him with the love longing* चन्द्रमा निशात्यय स्थित पाण्डर यानि—*The moon* turns pale in the morning as if through shame The phenomenon of the moon becoming pale in the morning is poetically fancied to be due to the sense of shame felt by the moon Why the moon felt abashed can be accounted for in two ways The moon it appears realised in the morning that he had done an improper thing in looking for a long time at the faces of the wives of others and becoming love sick about them This brought on a sense of shame with the result that he became pale We can also say that the moon got abashed when he saw the निष्कलङ्कत्व of the ladies and knowing himself to be सकलङ्क he felt abashed This scarcely agrees with his उत्सुकत्व which generally means the the longing of a love sick lover निशात्यय at the end of the night i e in the morning निशा 'night comes from (शा तनूकरणे to lessen) and means नितरां श्यति तनूकरोति व्यापारान् Cf निशा निशीथिनी रात्रिस्त्रियामा क्षणदा क्षपा " अमर क्षय destruction or end from क्षि क्षय The reading द्युत सुहाम् for नियोजनम् is not good सुहाम् yields no good sense and द्युतम् is superfluous in view of the fact that we already have इव in the last line to show us the उपमा contained in the verse The moon is sometimes described as playing the part of a stealthy lover Cf *इ रावणि त्वमसि रात्रिकाम्य भाया त्व निवात्य पति समिव दुर्विनीतम् । जालान्तरण मम वासग्रह प्रविश्य भार्यायतन स्पृशसि कि कुल्मम त्व* S I ?

VERSE 10 मर्त्यं प्रवासिभिरुद्धुमपि न पारक्त The earth cannot even so much as be seen by travellers Travellers had no courage to look at the heated earth and sympathise with her probably because their own heart was already burnt by the fire of the separation from their beloveds Sanskrit poets are very fond of describing travellers as hopelessly suffering from the pangs of separation when they go on touring leaving their wives at home मही comes from मह् पूजायाम् मह्यते इद सा मही ससन्ताना—सन्ततान—adj to मही—समवाप्त उत्थाय नत उद्धत ग्लपनकर्मं यस्या सा—possessing a column of smoke thrown or tossed up by the undesirable wind The phenomenon of a veil or gust of wind throwing up a column of

dust is too common to require any further explanation उद्धत (from उद् + हन् tossed up, thrown up) मण्डल = a circular mass of dust प्रचण्डमरु …… (the earth) heated by the heat of the terrible sun. It is not good to take the adjective प्रचण्ड as a qualification of आतप as is done by G because in the very first verse of this poem we have been told that आतप in this season is प्रचण्ड. तापिता past pass part of the causal of तप् to heat. प्रिया—मानस—प्रियाणां वियोग … तेन दग्धानि मानसानि येषाम् … to प्रवासिनाम्—Whose minds are burnt by the fire in the form of the separation of their beloveds.

VERSE 11. … the deer looking at the sky resembling scattered collyrium ran into another forest thinking the sky to be water. What happened was this. The deer were extremely heated by the terrible heat and got very thirsty. They looked at the sky and saw that it was dark like water because the sky looked like scattered collyrium being overcast with clouds. They therefore ran to another forest where the sky appeared to touch the ground at the horizon and where they expected to find water. I do not think that this verse describes the phenomenon of the mirage (मृगजल or मृगतृष्णिका), as a careless reader is likely to suppose on account of the description of the running of the deer after the water which was the creation of their brains. Because we have been told definitely that the sky looked like scattered collyrium and hence it was mistaken for water. This is possible because water in some places appears dark. We know from experience that the mirage does not present a dark appearance. भिन्नाञ्जनमलिनम —भिन्न च तत् अञ्जनच तेन मलिनम् the sky resembling collyrium that is scattered. In order that the sky may present an appearance resembling scattered collyrium we have to suppose that the sky was overcast by clouds. The poet has used this same simile in two places more in this poem (II 2 III 5) a comparison with which also leads us to the same conclusion. How the sky came to be overcast by clouds in this hot season we cannot definitely say. But we know that even in the hot season the sky sometimes becomes full of clouds and if no rain follows this phenomenon the heat

of the season is doubly increased. Such an occurrence appears to have been alluded to by the poet in this verse. सनिभ words such as निभ मकाश, नीकाश coming at the end of compounds have the meaning of similar, resembling. Cf. स्यम्नगप तर्मि । निभमकाशनीसाशनीकाशोपमादय । नभस नभस (m) sky (1) नभते मेघे from नभ्-बन्धने (2) न बभस्तीति नभ-नभ स्मायाम् (Cf. for the meaning of नभस (n cloud a) ' नभो नाग्नि नभा मघ श्रावण च पतद्ग्रहे । घ्राण मृणालसूत्र च वसाम च नभा स्मृत ।" विश्व यमान्तर न्तरम् वन वनान्तर तस्मिन् in another forest. प्रसानिता used in an active sense. भृशम् extremely. मन्त्या तृषा परिशुष्कताल्व — (परिशुष्क ताल यस्य स) (the deer) whose palates had become dry or were parched up with excessive thirst. तृषा instru of तृष (तृष् स् तर्षे तृष). The word for thirst is either तृष or तृषा. Cf. 'तृषा शुष्यत्यास्ये पिबति सलिल शीतमधुरम्' Bh III 19. शुष्क past part. from शुष् to become dry or parched up. तायमिति expand this into 'इद नभ तायमिति मत्वा or ज्ञात्वा thinking the sky to be water. इति is used in the sense of 'as' or 'in the capacity of'. The deer looked at the sky in the capacity of water. Cf. for the various meanings of इति, ' इति स्वरूप सान्निध्य विवक्षानियम मत । हेतौ प्रकारप्रत्यवमर्शनामरस्वरूपे । स्वमर्थ समाप्तौ स्यात्' हेमाद्रि

VERSE 12. विलासवत्य प्रसङ्गिनां मनांसि सस्मितजिह्मवीक्षितै स्म्र नितम्बिन्य कुर्वते Coquettish women at once kindle love in the mind of those who come in contact with them by their glances accompanied by a smile. Sanskrit poets have taken great delight in depicting the power of the side glances of a lady and of her smiles to wound the heart of a sentimental lover and some of the beautiful verses in Sanskrit erotic poetry deal with the कटाक्ष of women. विलासवत्य –विलास विद्यते यासां ता – विलास –coquetry, feminine gestures which indicate the amorous sentiment in the heart. It is thus defined ' यो नाङ्गभावस्थगतो विकारा गत्यासनस्थानविलोकनादौ । नानाविधाङ्गवचना कनिष्ठ पदाद्यमर्थं सुस्पष्टमर्थ विलास ।' प्रसङ्गिनाम् of those who come in contact with the coquettish ladies (प्रसङ्ग विद्यते यसां तेषाम्). Whoever came in contact with these coquettes became enamoured of them on account of their magic side glances. The reading प्रवासिनाम् is also good. It would mean that ladies with their side—glances began to capture the heart of those poor travellers who were helpless on account of their being away from their beloveds and hence easy of capture. सस्मित-जिह्मवीक्षितै –स्मितेन सहितानि जिह्मानि च तानि वीक्षितानि च तै –with glances which were crooked and which

were accompanied by a smile. The crooked glance of a lady is sufficiently powerful in itself but when it gets the smile for its help mate its power knows no bounds आशु (adv.) quickly 'अथ शीघ्रं त्वरितं लघु क्षिप्रमरं द्रुतम्। सत्वरं चपलं तूर्णमविलम्बितमाशु च ॥' अमर. अनङ्गसंदीपनं kindling of love. Cupid, or the God of love, is known as अनङ्ग the bodiless one', because he was burnt to ashes by Siva with the fire of his third eye, on the forehead when Cupid tried to swerve his mind from its equanimity and inspire it with love for Pârvati in order that a child may be born of Siva and Parvati which was to deliver the gods from the demon, Taraka. This story is given in Kâlidâsa's Ku Cf. especially 'क्रोधं प्रभो संहर संहरेति यावद्गिरः खे मरुतां चरन्ति। तावत्स वह्निर्भवनेत्रजन्मा भस्मावशेषं मदनं चकार ॥' III 72. सविभ्रमं विभ्रमेण सहितं adj to वीक्षितं. (the glances) which were accompanied by amorous movements. विभ्रम is thus defined 'काम स्मित च कुसुमाभरणादिषाम्ना तद्वर्जनं च मदमेद विमण्डनं च। आलिङ्ग्य कान्तवचन रचन सर्वाभिविनिवेशाग्र्यविनर्गमेन च विभ्रम स्यात् ॥'. यथा प्रदोषा शशिचारुभूषणा like evenings possessing the beautiful ornament in the form of the moon' Construe यथा प्रदोष अनङ्गसंदीपन कुर्वन्ति तथा विलासवत्य अनङ्गसंदीपनं कुर्वन्. शशिचारुभूषणा is to be construed with both विलासवत्य and प्रदोष and the compound is to be dissolved in two ways accordingly: शशी इव चारूणि भूषणानि यासां ता विलासवत्यः— Coquettish women wearing ornaments as beautiful as the moon शशी एव चारुभूषणं येषां ते प्रदोषा —evenings possessing the moon for their excellent ornament प्रदोष (from दुष्) evening प्रारब्धो दोषाया or प्रारब्धा दोषा यस्मिन्. Here a question arises as to how are विलासवत्य (*f.*) compared to प्रदोष (*m.*) in short how is it that a feminine उपमेय has a masculine उपमान? The technical fault that arises in cases like these where उपमान and उपमेय are of different genders is known as भग्नप्रक्रमत्वम् or violation of uniformity e. g, 'चित्तक्लामित्र चक्षुंषि कान्तं विरहान्त-रावस्थ मे'. Here the common property is च्युतम् and the word च्युत properly goes with उपमेय. When we take it with उपमान we have to change the gender of च्युत and say यथा चित्तगतं च्युत तथा चक्षुंषि. Here भग्नप्रक्रम properly occurs. But in those cases where, in spite of the difference of gender between उपमान and उपमेय, the word showing the common property does not undergo any change e. g 'चन्द्रा इव कान्ता मता', or the word showing the common property is a verb which can, without any change, be construed both with उपमान and उपमेय

e g ' क्षि ---ति पण्डात्, no such fault arises In the present case the common property on which उपमा is based is मनङ्सन्दीपन कृत्त' which requires no change when we connect it with उपमान and उपमेय The adjective महितानुशाणा of course, goes both with ---- and प्रज्ञा without any change So the fault भग्नप्रक्रमत्व does not arise here and the simile is perfectly correct The discussion occurs in Kavya Prakash X 56 which the curious student is recommended to read

VERSE 13 This and the following few verses describe the effect of the terrible heat on the lower animals The heat makes them forget their natural animosity and go to a common place where they do not think of killing each other Such pairs as the serpent and the pea cock, the lion and the elephant and the serpent and the frog which are known for their natural antipathy towards each other are described as forgetting their nature through the effects of heat There appears to be some confusion in the arrangement of the verses here Symmetry requires the verses to come in the following order 13 and 16, 14 and 15, 18 and 20, because each of these three groups of two would then refer to a pair of naturally antagonistic animals referred to above This becomes clear when one reads the verses themselves फणी मयूरस्य तले निषीदति—The serpent sits under the shade of the pea cock. The pea cock and the serpent are known as natural enemies फणी-(फणा अस्य अस्तीति) a serpent फण-णा the expanded hood of a cobra or a serpent तल् primarily means the lower part the part underneath the bottom Cf ----- S D p 14 Hence it comes to mean the ground under an object or the shelter afforded by that object, here the word means shelter ----- --- ---- —going with फणी-extremely heated by the rays of the sun Cf line I Verse II above मयूख a ray Cf किरण ----- । ----- ----- ---- ---- ---- ' II अमर पथि ----- ----- being burnt or scorched on the way by the heated dust How the heated dust in this season burns the foot of a person when he has to walk bare footed along the streets of such a dust rich city as Poona can only be understood by those who possess that painful experience ---- ---- ---- ---- ---- अवाङ्मुख — with his face turned downwards (---- ---- ----) ------- is also a good

reclining and means with its hood bent down जिह्मगति जिह्मं गति गम which was moving in a crooked fashion This is the natural motion of the serpent मुहुः श्वसन् breathing or panting again and again. Cf 'मुहुः पुनः पुनः श्वसन्निःश्वसन् ममा ...मर'. The serpent was breathing repeatedly on account of the heat. This expression is again applied to the li n in the next verse

separable from it. The अग्रनिपात or the coming of अग्र at the beginning of the compound is to be accounted for by putting this word in what is known as the आहिताग्न्यादि आकृतिगण. This is a list of words in which the latter member of the compound optionally comes in first, and the list being not completed, only a few specimens being given, one can add more words to it if one likes. This rule however is applicable to बहुव्रीहि compounds only, but we have to stretch it to तत्पुरुष compounds also. Kalidasa has used a similar expression in his *Sakuntala* Act IV p. 119 'प्रभव मम अग्रहस्तात् पुष्पभाजनम्' on which राघवभट्ट remarks 'अग्रश्चासौ हस्तश्चेति समानाधिकरण विशेषणसमास इत्यनावर्यविसादेन लक्षणा। उक्तं च वामनेन— हस्ताग्राग्रहस्तादयो गुणगुणिनोर्भेदाभेदात् इति। अत्र अग्रहस्त इति अखण्ड एव शब्दो हस्ताग्रशब्दपर्याय इत्याहुः। अपरे तु हस्तस्याग्रमिति षष्ठीतत्पुरुषे अग्रशब्दस्याहिताग्न्यादिपाठात् पूर्वनिपातमाहुः।' This reasoning is also applicable to अग्रकर in *the Sakuntala*. Also cf. 'व्यापारय मङ्क्षु लीलाविलासिनी समपयन्ती स्फटिकाक्षमालाम्' *Kum I* where मल्लिनाथ comments as 'अग्रश्चासौ हस्तश्चेति समानाधिकरणसमास' and *Kir* V 9) and मल्लिनाथ's comment on it. All this leads us to believe that (1) above is preferable.

by the rays of the sun They drank a few drops of water that they could get, but this only served to heighten their thirst and made them long for water the more Being no longer master of themselves through thirst and heat, they lost all fear of the lion.

VERSE 16 कलापिनः समीपवर्तिनं भोगिनं न घ्नन्ति–The peacocks do not kill the serpent that is lying near (them). कलापिनः–कलाप (plumage) (कलाप the plumage of a peacock) peacocks भोगिनम् a serpent (भोग =the expanded hood of a snake विद्यते यस्य सः). समीपवर्तिनम्–समीपे वर्तते असौ तम् सवितृ हुताग्निकल्पै रश्मिभिः क्लान्तशरीरचेतसः –(going with कलापिनः) whose bodies and minds were wearied by the rays of the sun, which (rays) were almost like fires that were being sacrificed to सवितृ one who directs people to activity, the stimulator, the sun (सुवति असौ) In the Rig-Veda there are five solar deities which represent various aspects of the activity of the sun. सवितृ is one of them and he represents the sun's quickening activity To this deity is addressed the famous stanza in Gayatri metre which every Brahmin repeats, or is expected to repeat morning and evening at the time of his संध्यावन्दन हुताग्निकल्पैः –हुताश्च अमवश्च, ईषदूना हुताग्नयः हुताग्निकल्पा तैः —Fires in which offerings of ghee etc are being poured become very fierce The rays of the sun were almost like such fires The terminations कल्प, देश्य and देशीय are added on to words in the sense of 'almost equal to' 'a little less than' e g ईषदूनो विद्वान् विद्वत्कल्पः, विद्वद्देश्यः, विद्वद्देशीयः Cf Panini V-3-67 ईषदसमाप्तौ कल्पब्देश्यदेशीयरः . क्लान्तशरीरचेतसः — क्लान्तानि शरीराणि चेतांसि च येषां तेः only to कलापिनः क्लान्त from क्लम्–क्लान्त–tired फणातपत्रस्य निम्नविष्टस्य qualifying भोगिनम्—who had entered its mouth i e head in the circles of their feathers. निविष्टं (caused to enter) स्थान वत In verse 13 we are told that the serpent fearlessly sits under the shelter of the peacock In this verse we see that though the serpent has grown audacious enough to run its head into the very plumage of the peacock the peacock has no mind to eat it up Such is the effect of heat.*

VERSE 17. आयतपात्रमण्डै मा खनन् वराहयूथ क्षितं विशति— The herd of wild boars, digging up the lake with the collection of its long snouts is as it were entering the surface of the earth आयतपात्रमण्डलैः आयतानि च तानि पोत्राणि च, तेषां मण्डलैः — आयत past part. from आ + यम् long पात्र the snout of a boar, from पू to cleanse (पूयते अनेन) The snout serves the purpose of removing dirty, uneatable things so that the boar may take in only those that are good Cf ' पोत्रं वस्त्र मुखाग्रे च सूकरस्य हलस्य च ' विश्व . मण्डलम् a collection We may also take this word here in the same sense that we took it in Verse 8 The expression would then mean round or circular and long snouts. But we cannot say whether the snouts of boars are circular They might, however, be thought to be so if we look at them with a particular angle of vision यूथ a herd or multitude (as of beasts). The boars were heated by the sun and getting no water in the lake they began to dig it up for भद्रमुस्त or नागरमोथा, which is their favourite food They also probably thought that by digging deep pits in the lake they might come upon some water While in this action of digging up the lake by their snouts they appeared to be as it were, entering the surface of the earth with a view to escape from the heat of the sun भद्रमुस्तक adj to सर the lake containing नागरमोथा (भद्रमुस्तम् सलिलम्) मुस्त स्त्री–मुस्तम् = नागरमोथा a particular kind of grain भद्र may either be taken in the sense 'good ' when we shall have ' the lake containing good मुस्त, ' or भद्रमुस्त may be taken to denote some special kind of मुस्त Cf भद्रं स्यात् -भद्रं — हस्ति मङ्गल कल्याण । ' शुष्क परिशुष्क सर्वसम—परिशुष्क सकल यस्मिन्— in which the mud was dry on all sides (परि=सर्वतः) i e there was not a drop of water in the whole of the lake प्रदीप्तधाम नन्दिनी निगदित (adj to वराहयूथ) extremely heated by the sun of burning lustre प्रदीप्तं धाम यस्य तेन The reading स्वमुखैरवनिं विशत्ययम् is only a repetition of the first line of Verse 11 and hence has been rejected Other readings do not deserve mention For the idea in the verse cf ' विशन्ति मिषतां दशनक्षेत्रमूलानि मण्डले ' Sal II-6 उत्स्मृत शिशिर- सलिलं पङ्कमध्यात् दन्तपातावदर्णनरुर्वीणाम् । उत्पाद्य स वृत्तवराहयूथस्य मार्गे सामुद्रतरङ्गोपरमस्तिनिरान्तरालै ॥ Raghu IX 59 and वृद्धवराहरहन मुस्तामस्ताष अंशुमतीत्पदुमिलन ' Mahavira quoted by Nandargikar on this verse from Pegle, also ' विविधकिरणताक्ष्णं स्वदेशं मुक्तमनियामितमानसा । वीरदुर्गौ बन्धु राज्ञ । Ku VII - 35

VERSE 18. भेक: तृषितस्य भोगिन: फणातपत्रस्य तले निषीदति—The frog sits under the shelter of the umbrella in the form of the expanded hood of the thirsty serpent. फणा एव आतपत्रं तस्य, आतपत्रम् an umbrella (आतपात् त्रायते इति) Cf गर्व्यं स्वहस्तधृतदण्ड-मितातपत्रम्' *Sak.* V.-6 तले vide note under verse 13 supra. नितान्त-सुमालिना विवस्वता अभितापित: oppressed by the sun possessing a garland of extremely hot rays ... the sun ... jumping out from the lake containing muddy water. पङ्केन सहित ... Here we have to suppose that this lake is different from the one described in the last verse, for that lake has not a drop of water in it. उत्प्लुत्य-gerund from प्लु-प्लवते with उत् to jump or leap The frog jumped from the lake and took shelter under the expanded hood of the serpent. We do not know why the frog should jump out of the lake which possessed some water at least. The poet probably makes it leap out for purposes of his description, or the water got very hot on account of the heat making it impossible for the frog to remain inside.

VERSE 19. गजै: सर संमर्दविमर्दकर्दमं कृतम् The elephants have made the lake possess thick mud on account of their fight. Elephants began to fight with one another in the lake with the result that the mud in the lake became thick and clotted by their trampling. ... on which the mud was thick on account of the fight. This compound does not appear to be regular. We rather expect ... from वि+मृद् Fight Cf ... *Uttar R.* V p 140 कर्दम mud from कर्द्-कर्दति to make a bad noise Cf ... The other adjectives of the lake also show the havoc that has been wrought in the lake by the fight of the elephants. The lotuses have been rooted out, the fish have all died and the *Sarasa* birds have flown away through fear. ... from which all the clusters of lotus—stalks were completely rooted out ... the fibrous stalk of a lotus Cf ... collection multitude ... (adj to सर) ... in which the fish were dead ... of

त्रि+पट् to दी: इत-त्रसम्-भिताश न सारसाश भिनमात्मा, द्रुता भिनमात्मा यस्मात्-from which the terrified Sarasa birds have flown away. परस्परेणाविडसाहत [(adj) to गज)-परस्पराणं उपरिडनाय महंते-gathered together for fighting with one anoth r

VERSE 20 This verse really ought to have followed verse 18 which tells us that the frog leaps out from the lake and goes under the shelt r of the hood of a serpent; for here we are told that the serpent has no power to kill the frogs which are his natural food तृषातुर फणी मण्डूककुलं न हन्ति-The serpent oppressed by thirst does not kill the multitude of frogs. मण्डूक a frog (मण्डयति जलाशयम्) Cf. मैत्रे मण्डूककवयामशालुश्चन्द्रदरा स्मर रविप्रभाद्विन्शिखमणिप्रभ रवे प्रभा, तया उद्दिप्ता शिरोमणे प्रभा यस्य-the lustre of whose head-jewel was ablaze (made its appearance) on account of the lustre of the sun The serpent is said to possess a valuable jewel on his head His jewel shone forth resplendently on account of the rays of the sun falling on it Probably the jewel belonged to the सूर्यकान्तमणि class which emits flames when touched by the rays of the sun विलोलजिह्वाद्वयलीढमारुत -विलोल यत् जिह्वाद्वय तेन लीढ मारुत येन-(adj to फणी) who has licked up or swallowed the wind with the couple of his tremulous tongues लीढ from लिह् to lick. The serpent is said to feed on wind Cf हिमाद्र यमय-न्नलम्भमशन धाता मरुत्कल्पित-व्यालानाम् । Bh III 97 The serpent also possesses a pair of tongues How he came to possess two tongues is explained as follows The sage कश्यप had two wives विनता the mother of गरुड and अरुण and कद्रु the mother of all the नागs or serpents A dispute arose between विनता and कद्रु about the colour of the horse उच्चैःश्रवस् in which विनता was defeated and became a slave of कद्रु गरुड in order to purchase the freedom of his mother brought down to earth from heaven a pitcher of अमृत and gave it over to कद्रु and her sons who placed it on a collection of दर्भ grass Indra in the meanwhile managed in his usual cunning fashion, to purloin the pitcher lest serpents would be immortal by tasting the celestial beverage The serpents were greatly disappointed at the mysterious disappearance of the pitcher and began to lick the दर्भ grass with a vain hope that a few drops had fallen on them This resulted in

their tongues being cut in twain and from that time serpents have a pair of tongues. विषाग्निसूर्यांशुतापितः—विष अग्नि-सूर्यांशुभिः तापितः—(adj to फणी) tormented by the heat of the sun, the fire and poison The fire probably was the दावानल (वनाग्नि) or the forest-conflagration or the fire emitted by the head-jewel of the serpent The poison was the poison of the serpent in its fangs. On account of heat its own poison began to torment the serpent.

VERSE 21 तृषाकुलं जलं गवेषमाणं महिषीकुलं अद्रिगह्वरात् निःसृतम्—A herd of female-buffaloes, oppressed with thirst and searching for water has issued forth from a mountain-cave. गवेषमाणम् present part. from गवेष to search for (गवेषते-गवेषयति) qualifying महिषीकुलम् and having जलम् for its object कुलम् a herd or collection. गह्वरम् a cave or cavern Cf. गौरीगुरोर्गह्वरम् विवेश Raghu II 26 निःसृतम् used in an active sense. सफेनलालावृत-वक्त्रसंपुटम्—फेनेन सहिता लाला सफेनलाला, तया आवृतानि वक्त्रसंपुटानि यस्य (going with महिषीकुलम्) the cavities (संपुट) of the mouths of which (herd) were covered with saliva and foam. विनिःसृता-लोहितजिह्वम्—विनिःसृता आ (समन्तात्) लोहिता जिह्वा यस्य—the tongues of which (herd) had come out of their mouth—the tongues that were red on all sides. This is a very vivid description of wild buffaloes going in search of water As they ran about here and there their tongues came out of their mouths which were full of saliva and foam उन्मुखम्—ऊर्ध्वानि मुखानि यस्य the faces of which (herd) were turned upwards. In solving these compounds I have used the plural of such words as मुखानि etc. because a number of buffaloes are spoken of though the compound as such qualifies a noun (कुलम्) which is singular and which expresses a collection

here has no special meaning, or if any, स्थली = place region or ground in general. In this sense वनान्त is found to have been used many times in literature. It is therefore better to take वनान्त = the regions of forests than 'the skirts of forests.' Cf. वन स्थली वनान्त ' Uttar R. II—27. निर्धावितृ from नि + धा. पटुतर—प्रगेहा — तीव्रतर पटु धातर ... अर्क ... , ... तेन उत्पन्न ... प्ररोहा ... -adj to वनान्ता—in which the sprouts of grass are burnt by the heat of the excessively violent forest-conflagration. ... extremely terrible ... forest-conflagration (... past pass part from ...) ... grass. I remember the verse where I first came across with this word in Sanskrit literature when as a little boy I learnt the second canto of Raghuvamsa ... II-26. ... a sprout or shoot ... 'K. V. 60. ' ... Uttar R. I—3. ... The reading ... means the sprouts of corn or grain (... corn or grain in general, crops). ... is better because there are no corn-sprouts in this season. Grass-sprouts are possible on account of ... that has just gone by. ... (adj. to वनान्त) in which the all but dry leaves were thrown up by the force of the violent wind. ... violent, impetuous. ...

the sun with the result that they began to [illegible] vih [illegible]—The [illegible] of monks [illegible] being fatigued is repairing to the [illegible] on [illegible] [illegible]—a bower or a place of shelter overgrown with shrubs and creepers. The monks became fatigued with heat and began to repair to a place of shelter [illegible] The [illegible] of [illegible] was wandering about in all directions in search of (he [illegible] wishing for) water [illegible] pieces of ox ([illegible] T [illegible]) [illegible]— The collection of [illegible] is taking in water from a well [illegible] is a fabulous animal possessing [illegible] It is said to be stronger than the lion [illegible]—Cf [illegible] Megh 54 [illegible] [illegible] M [illegible] B [illegible] ([illegible]) not crooked straight forward The propriety of the word is not clear It may either mean that the [illegible] walks in a straight and direct way like a wild boar and not in a crooked way like a serpent or it may mean that the [illegible] generally is an animal who is straight forward in his mind that is [illegible] not [illegible] like [illegible] but is noble and [illegible] like a lion The [illegible] [illegible] [illegible] thus [illegible] a tongue?

Cf 'प्रसृतो हुतभुग्दुरुक्षेदाराविरतवायुपदा ...' उपर्यैव तिरस्तैः ... अमरः. तूर्णम् past p. p. past form तुर् to make haste used as an adverb modifying परिदिग्धः. प्रबलवेगेन (adv. to पर्यज्वल)—प्रबलश्चासौ पवनश्च तस्य वेगः तेन उद्धत वेग यस्मिन् तेन in which speed is produced by the force of the violent wind The fire began to spread rapidly on account the impetus to spread being given to it by the speedy or violent wind. It is a well known fact that fire spreads apace if helped by the wind उद्धुत is also a good reading. It means 'accelerated.' Here we have to suppose that fire was already spreading rapidly but its rapidity was accelerated by the strong current of the violent wind. तरुविटप—तरुलता—तरणां विटपा तरुविटपा, लतानां अग्राणि लताग्राणि, 'तरुविटपाश्च लताग्राणि च, तथा आलिङ्गने व्यासक्त तत्—adj to पर्यज्वल—deeply engaged in embracing the tops of creepers and branches of trees. The tops and branches are specially mentioned because they first come in contact with fire and catch it. The fire is represented as embracing these with a view to make them his own. विटप a branch (विटं विस्तारं पाति पिबति वा). G. reads तटविटप and translates 'trees on the banks.' This is wrong. विटप never means 'tree.' The word for a tree is विटपिन्. तट does not give any sensible meaning. What bank is meant? व्यासङ्ग is here used in the sense of 'intently engaged in,' 'busy with.' Cf 'आर्यासे निवसति पुरा स वनिदिशाकुला ...' Megh. II—22.

VERSE 25. This verse describes the forest-conflagration in its various aspects. ग्लानिदमी संघाति मृगगणे दवयति—The forest conflagration adhering to the side (of the forest) makes the collection of beasts (in it) fatigued. ग्लानदमः वनदवस्य. दव forest—fire, दव = (1) wood forest (2) forest-conflagration. We here take दव in the former sense. दाव has also the same meaning as दव. It is to be noted that both दव and दाव either singly or with the addition of some such word as अग्नि or अनल mean 'forest conflagration.' When we have such a word as दवाग्नि or दावाग्नि we have to understand दव or दाव which really means forest conflagration in the sense of forest only. This is done according to the maxim विशिष्टवाचकानां पदानां [illegible]. मृगगण = मृगाणां गणः मृग the collection of beasts or deer. It is better to take मृग in the sense of beasts because we then get the idea that all beasts are oppressed by the

fire ग्लपयति causal of ग्लै ग्लायति to become fatigued (वह्नि) पवनवृद्ध (सन्) पवनाग्न दरीषु विनदति (The conflagration) increased by the wind resounds in the valleys of the mountains ध्वनति is to be preferred to the simple ज्वलति because what is meant to be brought to the notice of the reader is the noise of the fire when, being increased by the wind it burns in the valleys पवनवृद्ध—पवनेन वृद्ध पटुनिनाद (सन्) शुष्कवंशास्थलीषु स्फुटति—It bursts with loud noise in natural spots of ground possessing dry bamboos पटुनिनाद पटु निनादो यस्य whose noise is loud (adj to दवाग्नि) शुष्क—ध्वनस्थली—शुष्का वंशा यासु, ता स्थलयः तासु in natural spots of grounds the bamboos in which were dry स्थली means a natural spot of ground unwrought by the hand of man Cf *Bh* III 79 'स्थास्नुरन्नस्थलीयमसजतीर्षनानास्थली, ' समदु र्गमिव कृत्ना स्थलीषु *Ku* IV 4 G curiously translate स्थल by (artificial) grounds which is exactly what the word does *not* mean Cf 'स्थली अकृत्रिमा । कृत्रिमा स्थला । इति भूमयस्तावत्' *R mas'a* 11 on *Amara* II 1 5 तृणमध्ये क्षणन लब्धवृद्धि प्रसरति—(The fire) spreads being increased in a moment in the midst of the grass तृणमध्य—तृणाना मध्यम् तस्मिन् लब्धा वृद्धि येन स लब्धवृद्धि—which has obtained augmentation i, e is increased क्षणेन—The instrumental is used according to अपवर्गे तृतीया Panini II 3 6 The instrumental is used with words expressive of *time* or *place* when the accomplishment of the desired object is meant to be expressed Apte's *Guide* §53

VERSE 26 द्रुमाणा कोटरेषु कनकगौर स्फुरति—(The fire) shines as bright as gold in the hollows of trees कोटर—रम् the hollow of a tree Cf 'नीवारा शुकगर्भकोटरमुखभ्रष्टास्तरूणामध' *Sak* I 14 कनकगौर—कनकमिव गौर as bright as gold शाल्मलीना वनेषु बहुतर इव जात (going अग्नि) as if grown many i e greatly increased in the forests of the *Salmali* trees शाल्मली is known as सावरी in Marathi. In the *Salmali* forests the fire blazed so fiercely that instead of one there appeared to be as it were, many conflagrations परिणतदलशाखात् तरुभात् उत्पतति at once goes up on high from the tree the leaves and branches of which have become ripe or old परिणत—दलानि च शाखाश्च दलशाखा परिणता दलशाखा यस्य तस्मात् Or we may dissolve the compound as परिणतानि दलानि यासा ता इदृशय शाखा यस्य तस्मात् उत्पतति means 'goes up' or 'springs up' Hence we prefer the reading वृक्षात् to तृणात् If, however, we insist on taking the reading तृणात् we shall

beautiful or sweet may this summer season pass happily with you [lit may this summer season of yours pass happily] in company with women [who are your friends] at night, on the terrace of the mansion The lover means to say that his beloved should pass the nights of this summer season in company with her beautiful companions on the terrace of her mansion engaged in singing herself, or listening to the songs of others But the poet has not been able to express this idea in a simple and direct form and he has made some confusion about it, e g कामिनीभि समम is an adjective to निदाघ, whil the idea that we have to understand from the expression in कामिनीभि समेनाथ [तव] निदाघ निशि—the summer at night is an awkward way of expressing निदाघ निशा or निदाघस्य निशा. The adjective कलनिवर्तीत [कलनित गीत यस्या] shows that women in those good old days knew fine arts like singing etc and were not steeped in darkness as at present कामिनी-[भुयान कामा अस्या] occurs in the list of the names of woman in *Amara* हर्म्यतृम the upper part or terrace (गर्चा) of a mansion कमलवनचिताम्बु—कमलाना वनै चितानि अम्बूनि यस्मिन स adj to निदाघ in which the waters were filled with clusters of lotuses वनम् primarily means forest then secondarily it comes to mean a cluster or collection, as forest generally consists of groups of trees Thus we take वनम् here in the sense of a cluster. The com does not like this because there is no authority of any कोश to support the meaning of 'a cluster or collection given to वन This is true On the authority of मेदिनी the com takes वनम्=निवास residence Thus the compound means the waters which are full the residence of lotuses' i e are full of lotuses The meaning that we come to ultimately is the sam It must be remarked here that वनम = निवास does not sound well to our ear though we cannot question it for मेदिनी says so A third way is वनम्= आलयम् कमलाना वनानि=कमलाना आलयानि=कमलिन्य Thus कमलवनचिताम्बु =the waters in which are full of lotus plants For वनम्=आलयम् cf, मेदिनी quoted in the com in I 'क्लीब स्यात्कानने नीरे निवासे निलये वनम् ' इति रस्म The ultimate meaning in all these three cases is the same, viz, in this season lakes etc are full of lotuses I prefer the first way पाटलामोदरम्य—पाटला नामामोदेन रम्य—pleasant or delightful on account of the fra-

1 grance of *Pataḷa* flowers Cf पाटलसंसर्गसुरभिवनवाता *Sdl I* said with regard to ग्रीष्म सुभगसलिलावगाह--सुखं सलिले निमज्जनं यस्मिन् (going with निदाघ) in which bathing in water is pleasant. Cf सभगसलिलावगाहा ... सेव्यचन्द्रांशुहारा--सेव्या चन्द्रस्य अंशवः हाराश्च यस्मिन् (Summer) in which the rays of the moon and wreathes (of flowers or pearls) become fit object for enjoyment. In summer people like to sit in the moon light and also to put on garlands of flowers or necklaces of pearls. The last verse of a canto is generally addressed to his beloved by the lover who is supposed to be addressing the poem to her and contains a blessing.

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out of his temples, being intoxicated Why the king should on the occasion of his state entry ride an *intoxicated* elephant is not quite clear It appears that मत्त is probably used to suggest the idea of a very strong, lordly elephant rather than a week starving one Or the poet must have used मत्त to correspond with मत्तकरिन् so as to make the cloud resemble the elephat still more closely तडित्पताक —(1)तडिद् पताका यस्य whose flag is lightening तडिदिव पताका यस्य whose banner is like lightning The king has a banner flying, the purpose of which was served by lightning in the case of the rainy season. The comparison of lightning with the banner is suggestive The lightning flashes in the sky very quickly while the banner too moves rapidly in the sky through the force of the wind. पताका comes from पत् and means a banner Cf for its various meanings "पताका वैजयन्त्यां स्यात्सौभाग्ये नाटकाङ्कयोः मदिना" अशनिशब्दमर्दल (1) अशनेः शब्द एव मर्दलः यस्य whose (rainy season) drum consisted of the roar of the thunder bolt (2) अशनिशब्द इव मर्दलः यस्य whose drum was like the sound of the thunder bolt The purpose of the drum was served in the case of the cloud by the thunder bolt, the sound of which resembles the sound of the drum मर्दल (मर्दयति which gives troubles probably on account of its loud beating) a drum here used metaphorically for the sound of the drum उद्धतद्युति –उद्धता द्युति यस्य whose splendour is prominent The king with his paraphernalia appeared magnificant the rainy season too was grand in its own way The reading उद्धतध्वनि or उन्नतध्वनि is equally good though it involves a little repetition as the sense expressed thereby is already contained in अशनि etc We may, however, take ध्वनि in the sense of जयजयशब्द in the case of the king and thunder in the case of the cloud कामिजनप्रिय —(1) dear to love sick persons (2) dear to persons who have a desire in their heart i e to mendicants This probably refers to the custom of scattering pieces of gold or other valuables on auspicious occasions such as the king's entry etc. The rainy season is known to be very dear to lovers as it according to the poet's convention excites their passion Cf *VI* V-17 where the cloud is compared to a king "... ॥"

VERSE 2 व्योम घनै समन्तत समाचितम्-The sky is overcast with clouds on all sides. The other three lines qualify घनै:. नितान्त—कान्तिभि —नितान्त यानि नीलानि उत्पलानि तेषां पत्राणां कान्तिरिव कान्ति येषा तै - (with clouds) which possess a splendour which is similar to that of the leaves of extremely blue lotuses. क्वचित् in some places or parts प्रभिन्ना-सन्निभै प्रभिन्न य अञ्जनस्य राशि तेन सन्निभै – (with clouds) that are similar to a heap or mass of powdered collyrium. The word प्रभिन्न is used to show the intensity of the dark colour. For सन्निभ vide note on the word in I-11 *sùpra*. सगर्भ—प्रभै.-सगर्भा या प्रमदा तस्या. स्तनयो प्रभेव प्रभा येषां तै -possessing a lustre similar to the lustre i e the dark colour (of the nipples) the breasts of a pregnant woman. One of the signs of pregnancy according to वाग्भट is that the nipples of the breasts grow darker and hence the comparison. प्रमदा a young beautiful woman. प्रमदो हर्षो अस्ति अस्या (probably a reference to the jolly disposition of young women.) For a similar idea by the same poet cf. Raghu " दिनेषु गच्छत्सु नितान्तपीवरं तदीयमानीलमुखं स्तनद्वयम् । तिरश्चकार भ्रमराभिलीनयो. सुजातयो. पङ्कजकोशयो श्रियम् ॥ "

woman In other words in the stanz. give other reason why the earth appears so प्रमत्त तृणाङ्कुरैः समाचिता– (the earth) covered with sprouts of grass similar (in colour) to broken *Vaidûrya* gems प्रभिन्नानि च तानि वैदूर्याणि च तैः निभैः. वैदूर्य is a kind of precious jewel which is of green colour It is the same as मरकत, which is known in Marâthi as पाच The word is formed according to a special Sutra of Panini IV–3–84, 'विदूराञ्ञ्यः', on which Koumudi runs विदूरात्प्रभवति वैदूर्यो मणिः Mallinâth commenting on वैदूर्यकूटस्य शशिप्रभस्य ' Sh III 45 says "विदूरात्प्रभवन्तीति वैदूर्याणि वालवायजानि मणयः । ' वैदूर्यं वालवायजम् ' इति विश्व विदूराञ्ञ्य ' इति ञ्यप्रत्ययः । अत्र विदूरशब्दो वालवायस्याद्रेः पर्यायो वा तत्रोपचरित वा तेन वालवायाद्रिरसौ प्रभवति न विदूरात्पत्तनात् । तत्र तु संस्क्रियते । " The com takes वैदूर्य as masculine probably on the authority of the line from Koumudi quoted above But विश्व expressly gives it as neuter For the use of the word cf *Bh* II 100 and *Ku* VII 10 प्रभिन्नकन्दलीदलैः supply समाचिता—covered with the full blown leaves of *Kandali* trees प्रभिन्नानि कन्दलीनां दलानि तैः It may be pointed out by the by that the word समाचिता has been cleverly used in between the two nouns in the instrumental case with which it is meant to be connected Such a connection is said to be brought about by what is known as the देहलीदीपन्याय or काकाक्षिन्याय. इन्द्रगोपकैः (समाचिता) covered with *Indragopa* insects इन्द्र गोप रक्षक येषां तैः इन्द्रगोपका – These are insects of red colour which make their appearance in the rainy season and are said to be protected by इन्द्र the lord of rains The description of these insects is a regular item in the description of the rainy season Cf " अविरतवयसश्रीरासीति क्ष्मातलेऽस्मिन्नविरलपतिता लेभिरे इन्द्रगोपाः । कुवलयनीय मुग्धमुखपाणामा मणय इव विभता क्षमारेणुमिममन्यम् ॥ ' *Subh* I p 357 5; ' स्फुरन्ति विद्युज्झासो धरिण्यामिन्द्रगोपकाः । मरकताश्रयान्य मौक्तीरा इव चकासिरे ॥ ' *Ibid* 355 6

VERSE 6 अद्य बर्हिणां कुलैः प्रवृत्तनृत्य (वनेः) To-day (i e in this season) the multitude of peacocks has its dance commenced प्रवृत्तं नृत्यं यस्य—the dance of which (multitude of peacocks) has begun Peacocks are said to begin their dance and amorous sports at the approach of the rainy season This is one of the many conventions of Sanskrit poets which a student of Sanskrit literature has to remember They have been brought together by Vishwanâth in his Sahitya Darpana p 412-13 Cf " मेघध्वानेषु

शुष्यमवति च शिखिना नाग तर्क फल स्यात् S D VII-25 For the idea of this line cf. दृष्ट्वा नवमसमयात् इमानि निदाघसत्वाय न चद्रमन्ति । नवाम्बुमत्त शिखिना नदन्ति ध्यामम कदम्बमालम्बिनि ॥' Gl it 2 "आगामित पुष्पितविटपिमिन्दकलापैसैरिदायमिदाकनद मनस्क (इतिनम)' Mk. V-1 अत नभसि निरीक्ष्य नागाधिकुलक्षतारै मत्तहृन्नदनार मासर्वं मकर । निद्दितविद्युद्वस्ताम्बरा नारकण्ठा मत्तमयूरकण्ठा नाम्बमधुशीकरा ॥' Sahitya p 337-32 and also Ku VI 4 and Megha I 44 Note that the compound मृदुत्तमदं has been dissolved by the com as मत्त नृत्य येन This is not warranted for this would make नृत् with म a transitive verb which it is not The dissolution of the com may however be defended by taking मृत्तम as अन्तर्भावितण्यर्थः i e as equal to प्रवर्तितम् सुरतमयामुत्सवम्-सम्भव उन्मर or मुन्मर उत्सव तस्मिन् उत्सकम-longing for the festival of sexual intercourse We have preferred this reading because it is shown to be the one intended by the poet if we look to the third pada of the verse विर्कोण-विकीर्ण विर्कोणकला नन शामितम् beautified by the expansive plumage that is outspread The peacock spreads its large plumage to the fullest extent while dancing which makes it appear very charming at the time ससभ्रमा —सभ्रमेण सहितं यथा स्यात्तथा यानि आलिङ्गनानि चुम्बनानि च तदु आकुलम्-adj to-कुलम् resorted in hasty embraces and kisses As soon as clouds appeared in the sky peacocks were in eager haste to indulge themselves in amorous sports hence the सभ्रम The reading मदिरम् is also good it means with graceful movements

as the la hes also are in a different way This I believe, is the only similarity between rivers and la lie Their point of resemblance is जातविभ्रमत in short their capability of being expressed by the same word which is विभ्रम thus giving us an in tance of pune श्रम ग्रुद्धा is technically bad or unchaste सु is superfluous and is thrust in for the sake of metre The reading प्रगल्भा is equally good if not better There is no reason why unchaste women should be taken as उपमान when जातविभ्रमत्व is the common property for विभ्रम is a characteristic of all ladies whether chaste or unchaste though the latter may indulge in coquettish movements more than the former, do in order to attract attention When we take प्रगल्भा as our reading it would mean alike overjoyed ladies who are indulging in amorous movements On occasions of special joy such as the arrival of their lovers the विभ्रम of ladies is more perceptible and hence the simile would be quite appropriate with प्रहृष्टा as our reading I do not believe as many do that in this verse rivers are compared to unchaste women who hastily go to their paramours with turbid minds and put to shame their relations on both sides One annotator remarks, the attributes of rivers have a double meaning the second applicable to unchaste women as well All the attributes have *not* a double meaning The first two lines yield only one meaning that is applicable to rivers only कान्ति does not mean लावण्य or beauty in the case of women as the learned annotator referred to above says for the simple reason that the word does not bear that sense परित does not mean on either side or on both sides and प्रहृष्टा with miserably joys as he explains (परित = on all sides) The only attribute that has a double meaning is जातविभ्रमा This does not lead us to the conclusion that rivers are compared to unchaste women The third line is a simple simile based on pun विभ्रम can be very easily accounted for with either प्रहृष्टा or प्रगल्भा without the supposition of a comparison with unchaste women प्रहृष्टा purposely indulge in विभ्रम to attract attention while प्रगल्भा manifest it by the exuberance of the joy that fills their hearts If प्रहृष्टा be the poet's reading the poet may have intended the general comparison between rivers and unchaste women what like the wa ... a su ... the figure समासोक्ति,

though th pr sne of th express simile in the third line is destructive to regular समस्यार्थ being present in the verse I think that यद्गा is th poets r ading This gives a good sense and does not involve a bad c mparison With this reading nobody is required to take कमिन् जत etc in a double sense which th y do not pos ess The word विभ्रम as applied to l-h requires a little m re explanation Generally it m ans (1) beauty or grace and (2) graceful and amorous or sportive action or movement This word has also a technical meaning in dramaturgy and is thus defined by D R II-31 'विभ्रमस्त्वरया काले भूषास्थानविपर्ययः' (the putting on of ornaments etc in wrong places through flurry) This meaning follows 'perturbation of mind which also is one of th meanings of विभ्रम (चित्तवृत्त्य नवस्थानं श्रृङ्गारविभ्रमः भवेत्) S D defines विभ्रम as 'त्वरया हर्षरागादेः दयितागमनादिषु । अस्थाने भूषणादीनां विन्यासो विभ्रमो मतः ॥ III-101 [illegible] explains विभ्रम as [illegible] Also vide note on the same word under I 12 et pra

VERSE 8 [illegible] वनानि मानसं हरन्ति—Th forests on the Vindhya mountain attract th mind [illegible] Th other three lines which contain adjectives to वनानि give us the features of the forests which make them attractive Th y were covered with blue-coloured grass which was eaten by the d er and possessed trees which had put forth their foliage as a consequence of the fall of abundant rain Th poet naturally describes the Vindhya forests because th y were close to th country wh re h lived He is supposed to have lived at the court of King Vikrama at Ujjayini This is one of th internal evidences which enable us to assign a particular part of the country as the on wh re the poet flourish d [illegible] covered with heaps of grass [illegible] [illegible] adj to तृणाङ्कुरैः—having sprouts shooting forth from them [illegible] blue-coloured [illegible] adj to [illegible] –(1) [illegible] bitten or nibbled lately by the mouths of female deer, (2) [illegible] [illegible] that had cut th mouths of female deer In (2) [illegible] follows [illegible] preceding it according to [illegible] [illegible] II 2 7, for which vide note on [illegible] I-14 [illegible] (2) is more charming and is preferable because it is compatible with Sak IV-13 quoted in the corr

VERSE 9 [illegible]—Th

सायुनस्थल) "इन्दार्थी भीतिर्मी साग्यते नदन्" अन्य For the use of the word cf "दारुणनिकटानि कृष्णसारास्त्यमान् । न मानि सायुस्तलार्थी सादृश्यानि शरिम् ॥" *Ku* II–35 and also *Ku.* III–51. The tremulous eyes of the frightened deer that wander about here and there on the natural spot in the forest remind people who look at them, of the tremulous side long glances of their beloveds and bring to their mind many a happy occasion on which those glances were directed at them, thus creating a longing in their heart. The comparison of the eyes of beautiful ladies with the eyes of deer is quite familiar to a student of Sanskrit literature. Cf "चकितहरिणी प्रेक्षणा" Megh II–19. 'मृगसंशीन्धनी हरिरस्ति यदि न मुग्ध । धावति-श्रवणोन्मत्तीयाङ्गाङ्करे कुत ॥' *Subhā* p 271–66 "लोचने हरिणगर्व-मोचने मा विदूषय नताङ्गि कज्जलै । सायक सपदि जीवहारक किं पुनर्हि गरलेन लेपित ॥" *Ibid.* p 272–93. And also N. II–21, 23. In line one of the com. on this verse read नेत्राण्युत्पलानीव for नेत्राणिवे-त्पलानि.

VERSE 10. अभिसारिका प्रिय सागत् प्रयान्ति–The *Abhisārikā* ladies go (to their lovers) through affection (for them). अभिसारिका is a woman who makes an appointment with her lover and stealthily goes to keep it at night, or makes her lover approach her. Minute directions are laid down as to the rendezvous where the appointment should be kept, the suitable dress which the lady should wear on the occasion so as so to escape observation etc. अभिसारिका is thus defined. "कान्तार्थिनी तु या याति सङ्केत साभिसारिका" cf. "कामार्ताभिसरेत् कान्तं सारयेद्वाभिसारिका" D R II-27 ' अभिसारयेत् कान्तं या मन्मथवशंवदा । स्वयं वाभिसरत्येषा धीरैरुक्ताभिसारिका ॥" S. D III-76 "मदेन मदेनापि प्रथिता शिथिलत्रपा । प्रेमपूर्णाभिसरेत्कान्तं सा भवेदभिसारिका ॥ तडित्प्रभा–तडित् प्रभा, तामि उदिता मार्गभूमि यासा_ता (adj to प्रिय) to whom the ground on their way was shown by the flashes of lightning. Lightning often does the work of a guide to these ladies, but sometimes the flashes of lighting are described as a hindrance to ladies going to their lovers under the protecting cloak of darkness. Cf for this latter idea Mk. V 32 and *Subhā* p. 359-107. नभसिगुरुत्वे · सर्गर्जति–Even during nights rendered intensely or thickly dark by the clouds thundering loudly again and again – Though the nights were enveloped in pitchy darkness on account of clouds which were roaring loudly, the *Abhisārikās* were

not prevented from going to their lovers because they were shown their way by the flashes of lightning. अभीक्ष्णम् frequently 'मुहुः पुनः पुनः शश्वदभीक्ष्णमसकृत्समाः' अमर. उच्चैर्नदता roaring loudly पयोमुचा पयांसि मुञ्चति असौ—तेन that which lets down water, hence, a cloud. Here the singular is used in the sense of a collection (समुदाय) घनान्ध. This is what is known as a च्वि *formation. For the dissolution of the compound vide com.* When a thing becomes like another which really it is not, this च्वि form is used by the Vartika "अभूततद्भाव इति वक्तव्यम्" which follows "कृभ्वस्तियोगे सम्पद्यकर्तरि च्विः" *Pāṇini*, V-4-59. For instance when Rāma who is not the son of Govinda, is looked upon as such by him we say, "गोविन्दः रामं पुत्रीकरोति". Cf. "अमुं पुरः पश्यसि देवदारुं पुत्रीकृतोऽसौ वृषभध्वजेन" *Raghu.* II-36, "पयोधरीभूतचतुःसमुद्राम्" *ibid* II 3, where च्वि is used strictly in the sense अभूततद्भावे. But this strict sense is not regularly found to have been followed by poets in using च्वि forms. For instance in the present case the nights did really possess thick darkness. So there is no propriety in saying अघनान्धकाराः घनान्धकारा इव सम्पद्यमानाः घनान्धकारीकृताः, because the nights were actually घनान्धकाराः and not अघनान्धकाराः as would be the case if the च्वि had been used in the sense of अभूततद्भाव. So it appears that the च्वि is not here used in the usual sense of अभूततद्भाव. For the idea of the verse cf. *Ku.* IV-11 quoted in the com.

VERSE 11. योषितः कृतापराधान् प्रियान् शयने निर्भरं परिरभन्ते—women closely embrace their lovers in bed even though they had offended them (lit. they had committed a guilt). योषितः women "स्त्री योषिदबला योषा नारी सीमन्तिनी वधूः" अमर. कृतापराधान्—कृतः अपराधः यैस्तान्. The अपराध or guilt consists in paying regard to another woman. The jealousy of women when they come to know that they are not the sole recipients of the undivided attention of their lovers is proverbial. When a lover is कृतापराध in this sense he has no reason to expect any mercy at the hands of his lady love and in order to propitiate her he has to go through a world of troubles, including the actual throwing of himself at her feet. But in this season the poet tells us the poor कृतापराध lovers are exempted from this unpleasant business of humouring their fair loves because the ladies themselves seek the shelter of their arms being frightened as they naturally are, by the thunders of clouds and by lightning. पयोधरगर्जितैः (घ)

मुश ~ द्रोन्नमेयस्वनम् (शमित rwhose mind is greatly terrified or agitated by the clouds and the lightning. भाम मम पर्णिम स्निग्ध्नना ग्रा मे a l t दमिदे —Whose sound is t rrill and deep (r mt n ...) ... in a way so as to leave no space in between i. e closely

VERSE 12 प्रवासन प्रमदा नितान्तं ... —The wives of travellers sit or have become despondent (on account of the non arrival of their lovers though the rainy season has arrived) This is quite a common description (f ... ... । ... ... । Glit ... ... —adj प्रमदा — who have cast aside wreaths of flowers, ornaments and ointments. Ladies whose husbands are away do not use such luxuries. माल्यम् (...) means (1) a flower (2) a wreath of flowers. माल्य कुसुमस्रजा ... आभरणम् ornament ... ... विभूषणम् । ... — ... ointment (...) ... (going with प्रमदा)—whose Bimba like lower lips resembling beautiful leaves are besprinkled with drops of water (i e tears) flowing from their eyes resembling blue lotuses. The idea is that the wives of the absentee lovers were shedding tears which coming out from their eyes were moistening their tender lower lips. Their eyes are compared with blue lotuses and their lower lips being first compared with the usual Bimba fruit are again compared with tender leaves. ... ... It will be observed that in the above expression the instrumental ... is connected with ... (sprinkled) which is only a part of the compound. We thus get here what is technically known as ... [connection only with a part of a compound] like we have in the usually quoted example ... ' the family of the preceptor of ...] where the genitive ... is connected with ... only which is a only part of [the compound .... The same phenomenon is expressed by saying that ... is a ... [a compound which is incomplete or which raises expectancy in our mind] for as soon as we say " the family of the preceptor " we naturally ask whose

prospect ? This expectancy is satisfied by देवद्रूमस्य which word is required to complete the incomplete compound सकस्य. Thus we see that सापेक्षसमास always presupposes एकदेशी अन्वय. In the present case the word सिक्त [sprinkled] raises expectancy in our mind in the form "sprinkled with what" which is satisfied by the instrumental ० बिन्दुभि. Thus we have here एकदेशी अन्वय and सापेक्ष-समास. Such एकदेशी अन्वय or सापेक्षसमास is not strictly justifiable by the rules of grammar. But in literature such compounds are found to be used by great poets. Hence one has only to note them as they occur and pass on [मायसत्वरि म्मकत्वासमास] इन्दीवर [from इदि परमैश्वर्ये] इन्दी लक्ष्मी तया वरम्-the lotus. The blueness of the eye is one of the signs of feminine beauty. Cf. नीलाम्भोरुहनयनेषुना कुर्वाते न स्पर्धते खलु नलकाननस्य साधम ... भामिनीविलास "स्मर, सायकनमदीनिर्मीनीत" Bh P 298. Note that the compound बिम्बाधर [बिम्बमिव अधरः] is an irregular compound and must be classed under the general heading of such compounds viz मयूरव्यंसकादिसमास. In order that this should be a regular compound बिम्ब should follow अधर e g अधरबिम्ब (अधर बिम्बमिव). Compounds of this kind [विकटमन्दस्य is one of them] are formed by उपमित व्याघ्रादिभि सामान्याप्रयोगे Pāṇini II-56 [उपमेयs are compounded with words like व्याघ्र कुञ्जर, सिंह etc used as उपमानs to form तत्पुरुष compounds when no common property is used and in such cases the उपमेयs precede the उपमानs e g पुरुष व्याघ्र इव पुरुषव्याघ्र but पुरुष व्याघ्र इव शूर not only because no compound is possible the common property शूर being mentioned. For बिम्बाधर, वामन has a better explanation to offer. Cf बिम्बाधर पीयत इति प्रयोगो दृश्यते स च न युक्त । अधरबिम्ब इति भवितव्यम् । 'उपमित व्याघ्रादिभि ' इति समास सति । तत्र बिम्बाधर इत्याह । वृत्तौ मध्यमपदलोपिनी शाकपार्थिवादित्वात्समासे । मध्यमपदलोपिनि समासे सति बिम्बाकाराधरो बिम्बाधर इति नन निम्बोष्ठवद्यपि सामान ' काव्यालङ्कारसूत्राणि V 2 15

VERSE 17 तत्पदेन निम्नाभिमुख्यम् इति—लोक्ये water (fallen from the sky) flows towards a low region निम्नस्य अभिमुखम्, निम्नाभिमुखम् with its face turned towards a low region, Thus is of course the inherent nature of water. The other lines contain adjectives to नवाम्बस्य पिशङ्गम् of a pale yellowish colour on account of mud. Vide the lexicon quoted in the

com The reading विगतमत्स्यम् (विगता मत्स्या यस्मात् from which fish have disappeared) is not good as there is no possibility of the fish being present in the new water from the sky, which (fish) are said to have disappeared If we understand विगतमत्स्यम् in the sense of possessing no fish in it this would be true to nature but then the adjective predicates nothing of the water being purely a negative adjective It is true that fish in the rivers die when they overflow with muddy water in the rainy season but this verse appears to be a description not of the water in the rivers but of the water that falls on hills and mounds and other parts of the ground Hence a reference to the disappearance of the fish even though correct in this sense is not to the point कीट॰ accompanied by or full of worms and dust and grass These came to be mixed with the water as it was rolling on its way to the low ground भुजगवद्वक्रगतिप्रसर्पितम्-(take this as one word)-flowing in a zigzag or crooked manner like a serpent भुजगवद् वक्रया गत्या प्रसर्पितम् भुजगात् (भुजंगेन तुल्यम्) वत् is added to भुजग by तेन तुल्यं क्रिया चेद्वतिः ' Panini V 1-15 (The affix वत् is added to nouns in the sense of तेन तुल्यम् ' equally with ' when the equality refers to action e g ब्राह्मणवदधीते) Here the similar action required is प्रसर्पण Vide com for a slightly different explanation of the line ससाध्वसैः भेककुलैः (निरू) looked at by multitudes of frogs that are frightened The cause of the terror of the frogs is the serpent-like movement of the water when flowing down to low regions It is well known that the serpent is the natural enemy of frogs

VERSE 14 This verse describes how the foolish bees left the lotus-plant possessing full-blown lotuses and fell upon the plumage of the peacocks that were having their usual dance at the approach of the rainy season mistaking the plumage for quite a new kind of lotus This is a poetical way of saying that when peacocks began to dance their plumage appeared like a full blown lotus so much so that poor bees which were eager (समुत्सुक) for a lotus were deluded into leaving the regular full-blown lotus-plant and fell on the peacocks tails मदा ... पतन्ति-The foolish bees fall on the circles of the dancing peacocks tails, चक्र is the circle or ring in the peacocks

the reason why bees swarmed on the temples of the intoxicated elephants उत्पल means either a lotus in general or a blue lotus. Here it should be taken in the latter sense as the dark-coloured temples are said to possess the splendour of उत्पलानि.

VERSE 16 कुर्वन्ति समुत्सुकत्वं जनयन्ति The mountains create a longing (lit. a state of eagerness) (in the heart). The idea is that mountains in this season with their romantic environments excite love क्षितिभृतः (those which support the earth) mountains Mountains are supposed to 'support' the earth and prevent it from being drowned into the ocean on the surface of which it is set a floating. Cf such names for mountains as महीधर, भूभृत् etc सतोयनम्राम्बुद्... (qualifying) क्षितिभृतः the stones i e stony peaks of which are touched by clouds bent low on account of the water. The ideas of clouds bending low on account of the water they contain and of their embracing the peaks of mountains is common with Kālidāsa Cf II-3 and note thereon; also *Megh.* I-2. प्रस्रवणैः समन्तात् समाचिताः covered on all sides with streams or rivulets. This is a common feature of mountains in this season. प्रस्रवणम् (प्रस्रवन्ति अनेन-from स्रु गतौ) a stream Cf "उत्स: प्रस्रवणं वारिप्रवाहो निर्झरो झर:" अमर. शिखिभिः समाकुलाः agitated by peacocks. प्रवृत्तनृत्तैः vide note on the word under II-6 *supra* शिखी (possessed of a crest as the peacock has) a peacock. For the various meanings of शिखी Cf "शिखी वह्नौ बलीवर्दे शरे केतुग्रहे द्रुमे। मयूरे कुक्कुटे पुंसि ..." मेदिनी. The reading सितोन्नताभ्र for सतोयनम्र adopted by N. is bad. First, the clouds in this season are not white and secondly सतोयनम्र accounts adequately for the fact of the clouds touching the mountain peaks. सितोन्नताम्बुद is also to be rejected for the second of the reasons given above. Professor Macdonell has translated this verse as follows.

'The mountains fill the soul with yearning thoughts of love,
When rain—charged clouds bend down to kiss the towering rocks,
When all around upon their slopes the streams gush down,
And throngs of peacocks that begin to dance are seen.'

they have been already mentioned there is यथासंख्य. Here the seven verbs in the first half of the verse are respectively connected with the seven nouns in the latter half. प्लवगाः monkeys. They are notorious for their want of any definite abode. When it begins to rain they try to seek some resort. This verse though [illegible] in this poem occurs in *Rāmāyaṇa, Kiṣkindhākāṇḍa, Canto 28*.

VERSE 19. पयोधरा त्रिदश प्रकाशिता चेतो युगपद् हरन्ति–Clouds and women at once attract the heart of travellers. Travellers are specially referred to because they are प्रियाविरहिताः. It appears people never took their wives with them when going away from home. तडिल्लता–(adj to पयोधराः) adorned with the creeper-like lightning and the bow of Indra i. e the rainbow. तडिल्लता–The word लता is often used as the last member of compounds, especially with words meaning 'arm,' 'eyebrow,' 'lightning,' to denote beauty, tenderness, thinness etc. Cf भुजलता, बाहुलता, भ्रूलता, विद्युल्लता also [illegible], [illegible] etc. भान्त्यः –(adj to स्त्रियः) appearing bright (i. e to advantage) by means of girdles and ear-rings made of jewels, or by means of girdles, gems and ear-ornaments.

VERSE 20. अद्य योषितः शिरसि मालाः बिभ्रति Today (i. e. in this season) women wear garlands on their head. कदम्ब–आबद्धिता (adj to मालाः) strung together with, or made of, *Kadamba*, the young *Bakula* and *Ketakī* flowers. The names of these trees must be taken to have been used metaphorically for their flowers. केसर the Bakula tree. Cf for the various meanings of the word "केसरं किञ्जल्के, किञ्जल्क न स्त्रियां, तथा । सिंहच्छटायां पुंनागे बकुले नागकेसरे ॥" मेदिनी. केसरी=केसरा in Marāthi. (स्त्रियः) कर्णान्तरेषु स्तनमध्येषु (धारयन्ति) women wear ear-ornaments on the exterior parts of their ears. अन्तरम् is used in Sanskrit in more than a dozen different senses. Here we may take it in the sense of 'exterior' so that we shall have the women using the ornaments on the ears i. e in between the ear and the head. अन्तरम् may also mean here 'a hole'. It is well known that women bore holes in the ear in order to wear ornaments through them. This latter meaning is however, not charming. ककुभद्रुम–इच्छानुकूलरचित (adj to अवतंसकान्) made, so as to suit their fancy, of the sprouts of *Kakubha* trees. मञ्जरी is either a sprout or a

cluster of blossoms. Note that in this expression we have एकवृक्षा नाम इन्द्रा -दन्डाया अनुकृ यथास्थानत्था रचितान् ककुभ (ककुभो दिश सन्ति अस्य। बहुविस्तारत्वात्) is the Arjuna tree. Cf "नदीसर्जो वीरतरुरिन्द्रद्रुः ककुभोर्जुन" अमर "ककुभा रागभदपि गीणाङ्गेर्षु नपाडवे."

VERSE 21 श्रुत्वा ध्वनि नाद–Women, hearing the thunder of clouds in the evening hastily leave the apartment of elderly persons and enter the bed-chamber (of their husbands) प्रदोष in the evening at the close of the day 'प्रदोषो रजनीमुखम्' अमर प्रारब्धे रात्रिः (of the night) or प्रारब्धा क्षपा यस्मिन् गुरुगृहात्=गुरुगृह त्यक्त्वा. The Ablative is used according to the Vartika "ल्यब्लोपे कर्मण्यधिकरणे च" When the sense of an absolutive is suppressed in a sentence, the object of the absolutive is put in the Ablative case e g प्रासादात् (=प्रासादमारुह्य) प्रेक्षते, कालागरु०–(adj to नार्य) with their limbs besmeared with sandal containing abundant quantity of black *Agaru*. कालागरु a very fragrant kind of sandal tree चन्दन and अगरु are used for the fragrant powder prepared from them ०श्रितगात्र –त्रा are both grammatically correct according to the Vartika quoted in the com q v पुष्प०–With their mass of hair made fragrant by head ornaments made of flowers अवतंस means both an ear-ornament (कर्णपूर) and a head-ornament (शेखर); here used in the latter sense केशपाश — पाश, पक्ष and हस्त used after words signifying hair', mean

friends collectiv ly or a friend friend Here पथिकजन means the class of travellers taken collectively

VERSE 23 In this v r वनान्त (forest region or ground) is personified . Three actions viz, rejoicing dancing and laughing are attributed to it वनान्त समन्ततः प्रमुदित इव—The forest region appears as it were rejoiced on account of the *Kedakas* trees on all sides that have put forth flowers *Kedakas* had all flowered owing to the fall of rain and presented a bright appearance This brightness is looked upon as the brightness springing from the joy felt by the forest itself नृत्त —(The forest-region) seems as it were to dance on account of the trees (शाखिभिः) the branches of which are moved by the wind The movements of the branches of the trees due to wind are looked upon as the dance of the forest हसितमिव—(It) is as it were putting on a smile by means of the pointed buds of the *Ketakas* The *Ketaka* buds possess a yellowish white colour A smile too along with fame has a white colour according to the convention of Sanskrit poets Hence the fancy (उत्प्रेक्षा) that the forest is laughing when *Ketakas* has put forth buds The following lines gives the Sanskrit poetical convention about colour मालिन्यं व्योम्नि पापे, यशसि धवलता वर्ण्यते हासकीर्त्योः । रक्तौ च क्रोधरागौ —S D VII 23 For the whiteness of smile cf गङ्गाजल प्रतिबिम्बितं ... हास said about the snow-clad कैलास Megh I-58 नव— (adj to वनान्त) (the forest region) the heat of which is removed by a shower of fresh water This gives us the reason why the forest was glad and danced and smiled The forest was suffering from the heat of the conflagration so vividly described in the previous canto but when rain began to pour down as the next season approached the heat disappeared leaving joy and freshness all around

VERSE 24 In this verse the rainy season is compared to a lover who decks his beloved by arranging a garland of flowers on her head and an ornament of the same kind on her ear ... विकचनवकदम्बैः कर्णपूरं वधूनां ... This season wherein there is a multitude of clouds (i e the rainy season arranges like a lover an ear-ornament for ladies with fresh and full blown *Kadamba* flowers, ...

जल्लाहाय चास्मिन स्य a collection यथा वन जन्स्य च वृन्द पस्पराया च कुकुमपरम्परया मदिरा सान्तरा vide note on भुजगा in I II 13 ... (वधूना) शिरसि मालतीभि विकसित कुसुमैश्च समता बकुलमाला रचयति—arranges on the head (of women) a garland of *Bakula* flowers which (garland) was intertwined with (समताम) *Malati* flowers *Yuthika* buds and (other) fresh full blown flowers Women in this season placed on their head a garland made of *Bakula*, *Malati*, *Yuthika* and other flowers and prepared for themselves an ear-ornament from the *Kadamba* flowers. They are looked upon by the poet as having been supplied with these decorations by the rainy season acting like a lover

VERSE 23 नाम उन्नते वरकुचाग्रे हारयष्टिं दधाति Women wear the string of a pearl necklace on (by) the prominent nipples of their excellent breasts उन्नत plump rising The reading पृथुकुचाग्र is not good as the idea of पृथु is already contained in उन्नते. हारयष्टि – यष्टि is a string of a pearl necklace which is made up of one or more of such strings. Cf. ... सा हारमहायष्टिश्चेया ... Hu ... हार and यष्टि are distinctly spoken of ... ... दधति (दधति नार) wear very light (तनु) silken garments on their large rounded buttocks ... vide note on नितम्ब बिम्बे under I-4 ... ... उद्गतो रोमराजी (दधति) wear a row of hair standing on their end (उद्गताम) on account of the sprinkling of the particles of fresh water, on their waists possessed of beautiful folds. रुचिर beautiful वलिविभाग — विभाग has no special meaning here If at all it has any meaning here it may mean either (1) arrangement as com explains it or (2) division Then we shall have ' waists possessed of the beautiful arrangement of folds or divisions of beautiful folds '. It is better to take the word विभाग as being meaningless मध्यदेश is the central part of the body the part round the naval In the description of women poets spend no small account of their power in describing the three folds (त्रिवली) on this part of the body and the line of hair running there on नाभ — It is a matter of common experience that hair stand on their end when the body is sprinkled over with cool water

The other lines give us the romantic characteristics of the wind which enable it to make the tr[illegible] absent minded नमस्वान् नभास्वाश्रयनमाभि) the wind [illegible] Also cf "वायुर्नि नव स्वामी । [illegible] one who is away from home, a traveller (past part form वस् with प्र) [illegible] — deriving coolness from its contact with particles of fresh water [illegible] (The wind) which causes to dance or shakes the trees bent down under the weight of water. Trees moving to and fro on account of the current of the wind are regarded as being made to dance by it. The idea of wind dancing trees or creepers is found in Kalidasa. Cf '[illegible]' [illegible] may be explained in three ways (1) [illegible] — one who sports or dances [illegible] The wind 'sports or is a dancer among trees' (supply मध्य after पादपानाम्) i e moves about here and there from one tree to another with the result that the trees themselves begin to dance (2) [illegible] which makes the trees dance. The form [illegible] remains the same whether we take it in the active or causal sense (3) [illegible] comes from [illegible] to embrace or to sport ([illegible]) and hence [illegible] may mean one who embraces' Thus [illegible] = who embraces the trees. The idea in all these cases is the same viz, the trees are shaken by the wind पादप a tree (पादैः पिबति who drinks or takes in water through its feet or roots) '[illegible]' [illegible] (the wind) which is charged with sweet odour on account of the pollens of the *Ketakis*. So the wind is cool fragrant and a dancer of trees.

VERSE 27 [illegible] clouds (lit givers of water) as it were gladden the Vindhya mountain with showers of water [illegible] (going with [illegible]) which is heated on all sides (सम्) by the excessively unbearable flames of the summer-conflagration [illegible] (this goes with [illegible] and supplies the poetic reason why the clouds gladden the mountain with their showers) thinking 'this (mountain) is a support on high or this high (mountain) is a support, for us (when) bent low with the weight of water. For [illegible] and

तोयनम्रा vide note under verse 1 *ie pra*. The idea of the verse is: The Vindhya mountain was excessively heated by सतापानल in summer. When rainy season set in, clouds full of water appeared in the sky. They thought in their mind that the Vindhya was a friend of theirs because it supplies them with a resting place when they bend low under the weight of water and seeing it suffering from the heat of fire poured showers upon it. The result was that the fire was quieted, the heat gone and the mountain became refreshed and glad at heart. For the idea of the verse, cf 'त्वामासारप्रशमितवनोपप्लवं साधु मूर्ध्ना । वक्ष्यत्यध्वश्रमपरिगतं सानुमानाम्रकूटः ॥' Megh I-17. The reading जलधरविनतानाम् adopted by G and N is bad as it gives no meaning.

VERSE 28 जलदसमय नव प्रावृषेण्यो बान्धवस्ताति हितानि दिशतु May this time of clouds i.e. the rainy season grant thee the *good things* (हितानि) *that are generally desired by thee*. The force of प्रायश is not quite clear. I take it with वाञ्छितानि. This expression of good wishes towards his beloved to whom the lover is describing the seasons is in conformity with the last stanza of canto I. The other words in the verse are adjectives of जलदसमय बहुगुणरमणीय (1) pleasant in many ways or (2) charming on account of its various excellences. कामिनीचित्तहारी attracting the heart of young ladies. कामिनी (स्त्रीमात्रे कामोऽस्या) a young woman. तरुविटपलतानां बान्धव which is the unchanging friend of trees, branches and creepers. *In this season trees and creepers with their* branches appear fresh on account of the rain water falling on them. विटप = तरुविस्तार branches of a tree. निर्विकार- विकार means change or modification. *The rainy season is* an unchanging friend. His friendship for trees and creepers not depending on any external conditions is constant and does not undergo any change. बान्धव a friend. 'बान्धवो बन्धुमित्रयो' हैम. प्राणिना प्राणभूत which is like the very life of living beings. This is of course only too true. In India especially where the absence of sufficient rain brings on a famine almost every year in one part or another the truth of this expression would be highly appreciated. The rainy season is useful in giving us a supply of water which lasts through the rest of the year. It also is indispensable for the growth of crops and is useful to human life in thousand other ways.

प्राणभूत This is not a ग्नि form भूत is sometimes added in the sense of इव. So प्राणभूत =(1) प्राण इव Cf. ... quoted by Mallinatha on ... Raghu V-34 Also cf ... Bh III -7 ... I-13 We may explain the word प्राणभूत in two ways more (2) प्राणभूत (...) which has become the very life of ... Ku I 59 and Mallinatha thereon. (3) प्राणभूत (सम) equal to life Cf for the various meanings of भूत ... मेदिनी

CANTO III THE AUTUMN.

This canto describes the season known as शरद् or the autumn which extends over the months of Ashwina and Kartika or a period roughly from the middle of September to the middle of November शरद् is derived from शृ हिंसायाम् (...) and means the season in which the crops become ripe and ready to be gathered

VERSE 1 ... The autumn has arrived like a (new) young bride In this verse शरद् is compared to a young bride All the adjectives in the verse have therefore a double meaning Note that शरद् is feminine and hence the simile is complete वधू means either a daughter in law or a wife or a newly married girl or a woman in general Cf ... (1) when the word is construed with शरद् the compound is to be solved as containing a metaphor ... whose garment is the *Kasha* flowers or possessing the *Kasha* flowers for its garment (2) when it goes with वधू we must dissolve the compound in such a way as to bring out a simile ... whose garment is like the *Kasha* flower In this way the other compounds too should be dissolved ...

for their dissolution काश is a kind of grass काशम् is the *flower of that grass, which is white in colour* Cf Mu III-20 ' ...कुसुमपटुपट्टविशदचमसिता भस्मना शुक्लवर्णं.' Why a new bride should wear a white garment is not quite clear At present newly married girls are not known to dress themselves in white. It is rather the old ladies that use white garments. Did young brides use a white garment in Kālidāsa's time or *is there some reference to a local custom here?* At any rate women it appears, wore a white garment in this season. Cf verse 7 and 26 *कान्त* विकच--(1) (शरद्) possessing a full blown lotus for its charming face (2) (वधू) having a charming face resembling a full-blown lotus सौन्माद-(1) शरद् which is pleasing on account of the warbling of intoxicated swans which serve for the jingling of anklets (2) वधू who is attractive on account of the tinkling of her anklets, which resembles the cackling of intoxicated swans. The comparison of नूपुरनाद with हंसरव is common, cf I-5 *सुपक्व*, ...शालि--(1) शरद् having for its beautiful, bending and slender body the ripe rice crop (2) वधू whose beautiful, bending and slim body resembles ripe Shāli crop The Shāli crop when it bears fruit and becomes ripe bends down (cf. ...शालिभिः ... फल " Mu III-8) and hence the body of a newly married girl bending low through modesty is compared to सुपक्वशालि. शालि rice. शालिनु ... फलमालिनु" ... यष्टि is added on to words meaning 'body' and expresses when so added the ideas of slenderness delicacy etc. *Sense the advent of autumn is compared to the coming* of a young bride. The bride has her white garment, the autumn too has its Kāsh flowers. The bride wears round her feet anklets which clink as she walks along; the autumn has her warbling swans The young bride goes along with her body a little bending down through modesty, the body of the autumn too in the form of the rice crop is bending *under the weight of the ears of corn. In the last verse of this canto* शरद् *is again compared to* वनिता. Cf Raghu IV 17 where शरद् is compared to a king and Mu III-20 where शरद् is looked upon as a body of Siva Also cf *Subhā* p 350 II where शरद् is compared to a नवा "...
...शरद्...''

VEPSF 2 This lescribes the whitening effect of the season. *The earth is made white by the Kasha flowers the nights by the moon of cool rays* (शशाङ्कदीधिति) the waters of rivers by the swans the lake by the *Kumuda* lotuses the forest regions (वनान्त) by the *Saptachchhada* trees bent down under the weight of flowers and the gardens by the *Malati* flowers कुमुद white lotus सित कुमुदम् अमर (की मानते इति) It also means a red lotus कुमुद रक्त ... The adjective ... is to be construed *mutatis mutandis* with मही रजन्य ... and वनान्त When there are two or more *substantives qualified by the same adjective, the latter is used* in their combined *number*. As regards *gender* when the substantives are masculine and feminine the adjective will be *masculine* and when they are masculine or feminine and neuter the adjective will be *neuter* ... Here मही and रजन्य are feminine वनान्त is masculine ... and ... are neuter The common adjective therefore is neuter and in the plural naturally

VERSE 3 नद्यः ... प्रयान्ति In this season rivers move on slowly like young women possessed of the intoxication (of youth) The rainy season having ... by the floods of the rivers subside in this season and they revert to their previous course with the result that they now move on very slowly instead of with great speed as they did in the rainy season The three adjectives in the verse are to be construed both with नद्य and प्रमदा and the compounds to be dissolved on the principle pointed out in the verse 1 *supra* Mark the com... for their dissolution ...
(1) नद्य having for their girdles the bounding beautiful *Shaphari* fish (2) प्रमदा possessed of zones ... tremulous charming *Shaphari* ... Women possessed ... round their waists The rivers had the ... to serve their purpose Note that Kalidasa ... bounding *Shaphari* fishes to glances of a river in ... which is more appropriate and natural than the comparison here ... 40 ... moving ... about ... a kind of ... both ... and ... girdle Put the word ... etc

with no special meaning Thus काञ्चीकलाप or रसनाकलाप means just ' a zone or a belt '. Strictly speaking there is a distinction between these various words for the zone Cf "एका यष्टिर्भवेत्काञ्ची मेखला त्वष्ट यष्टिका । रसना षोडश ज्ञेया कलापः पञ्चविंशकः" where यष्टि means a string (vide II—25 *supra*) This distinction is however not followed by poets पर्यन्त:—(1) नद्य possessing for their pearl necklaces rows of white birds i e swans seated on their banks (2) प्रमदा wearing necklaces which resembled the rows etc. The white swans seated in a line on the banks of rivers appeared like so many garlands worn by them अण्डज born from the egg i e a bird सिताण्डज a swan (because it is white) According to Hindu philosophers the whole animal creation is divided into four kingdoms, viz, जरायुज or योनिज (born from the womb viviparous स्वेदज (generated by warm vapour or sweat), अण्डज (born from the egg, oviparous) and उद्भिज्ज (germinating as a plant) Cf 'नृगाद्या जरायुजा । स्वेदजा कृमिदंशाद्या पक्षि सर्पाद्यण्डजा । उद्भिदस्तरुगुल्माद्या " अमर विशाल – (1) नद्य having the expansive sand banks for their broad round buttocks (2) प्रमदा possessed of huge circular buttocks resembling the wide sand banks On account of the floods being subsided the expansive sand banks were left to view, which are said to be the buttocks of the rivers Cf "दर्शयन्ति शरन्नद्य पुलिनानि शनैः शनैः । नवसंगमसव्रीडा जघनानि यथा स्त्रियः" Subha p 359 4

VERSE 4 येन क्वचिच्चलितचामरतुल्यमेघैः पवनैश्चामरसमै उपवीज्यमान राजव शोभते The sky, with clouds moving through the force of wind, appears, in some parts like a king fanned by hundreds of *chāmaras* The moving clouds are compared to *chāmaras* with which a king is fanned राजव भाति (a lit te पयांसि) white as silver, conch shell and a lotus stalk. Autumnal clouds are always described as white because there is no water in them while clouds in the rainy season are dark and are described being full of water रसदसमुत्सृष्टि पयांसि (a lit to पयांसि which have let down (all) water and which (consequently) are scattered or moving in hundred parts on account of their lightness The clouds had poured down all their water in the last rainy season They had therefore become light and fell an easy prey to the force of the wind which scattered

them in a hundred directions Note the implied point of similarity in ... and ... Cf ... "
Megh I-20

VERSE 5 ... The mind of what young man do the sky, the earth and the fields not make eager When a young man looks on the sky, the earth and the fields as described in this verse a longing of love arises in his heart ... (...) means *cultivated* a field Cf ... and also the lexicon quoted in the com. ... (adj to ...) having the lustre of a heap of powdered collyrium, vide note under I-11 and II 2 ... (...) Charming. ... (...) the ground which is rendered red by *Bandhūka* flowers. ... is a kind of tree the flowers of which are red, hence the earth with the *Bandhūka* trees full of flowers is regarded as being rendered red by them. Cf ... ' Cut X-6 ... (...) the fields which have parts of their surface covered with ripe *Kalama* crops ... rice. The reading ... is not good for how can lotuses be said to cover parts of ground in the fields The description of lotuses is irrelevant when fields are being described Moreover, ripe rice crops form a peculiar feature of this season

VERSE 6 ... —whose heart does the *Kovidāra* tree not break? ... (...) whose beautiful and extensive branches are disordered by a gentle breeze ... (1) ... —the ends of whose leaves are tender on account of the luxuriance of newly appearing flowers This is the explanation of this compound that is generally adopted by annotators and commentators. But one may ask how can the *ends* of leaves be said to be tender *on account of* a lot of flowers appearing? In other words how can a relation of cause and effect be said to exist between the appearance of flowers and the ends of leaves being tender To remove these difficulties we may offer another interpretation (2) ... the ... of whose tender leaves are possessed of a luxuriance of flowers newly appearing

Yet one may ask why is it that ends of leaves are said to possess flowers? In order to escape from this difficulty a third explanation may be offered. (2) पल्लवाग्राणि is to be taken in the sense of अग्रपल्लवानि i. e. अग्रे वर्तमानानि पल्लवानि leaves at the top or end. So the expression means the leaves at the top of (the branches of) which (tree) are possessed of a luxuriance of flowers newly appearing. We know that when flowers appear they appear at the end of a branch. The leaves of the branch which are just near the flowers may be considered as the leaves which are at the end of the branch. And as flowers follow these leaves the leaves may be said to possess these flowers. The leaves at the end of the branch are naturally fresher or delicate and tender than other leaves which have come out a long time ago. Thus (3) appears preferable to others. पुष्पोद्गमप्रपञ्च is again a difficult expression. Literally it means collection or excess of the coming out of flowers. What is meant by this...प्रपञ्च we take in the sense not of the coming out of flowers but by a metaphor of flowers that are coming out. So the expression means excess or luxuriance of flowers that are coming out. It may be remarked that the expression is a clumsy one. मनः मत्तद्विरेफ पतित भ्रमर यस्य स —The flower exultation of whose flower juice is heartily (पति...) found by intoxicated bees. द्विरेफ a bee (द्वौ रेफौ यस्मिन् यस्य) so called because one of its names भ्रमर contains two r (रेफ letter र).

like the moon etc. In this season no clouds are present in the sky to mar the beauty of the moon all of them having disappeared with the rainy season. सितचन्द्रिकादुकूला इत्यत्र (1) wearing a white silken garment in the form of the moon light (2) dressed in a white silken garment as bright as the moon light. having no मल or dirt or stain bright, white. So the night is like a young girl dressed in white having a beautiful face and excellent ornaments—the night which possesses the moon for her face the stars for her ornaments and the moon light for her dress.

VERSE 8. सरित्यद पुलिन हसरिरुत जनस्य प्रीति कुर्वन्ति— Rivers give delight to people by means of the warblings of swans on all sides. सरिता a river ( ) adj. to सरित्य, having the series (माला) of their waves (वीचि) broken asunder by the mouths (i. e. beaks) of *Karandava* birds. is a kind of duck. the grounds on the banks of which are crowded with multitudes (कुल) of *Kalahamsa* and *Sarasa* birds. ( ) is a kind of swan known as whose note is very sweet (मधुरवाक् हस) 'कादम्बः कलहंसः स्यात्'. सारस is also a kind of swan ( ) सारस full of crowded with. (adj. to सरित्य) rendered red with the pollen of lotuses. ( ) which grows in a lake, a lotus. The idea of the verse is that rivers with their water tinged with red ( ) on account of the pollen of lotuses scattered over them with ducks moving about here and there and breaking asunder their waves and with their banks crowded with swans give pleasure to people. The reading is also good. In this case is to be construed with but it is better to adopt the reading in the text as the redness of the rivers gives more charm to the scene. Of course with the reading in the text which is only a general term for a lotus is to be understood in the sense of or a red lotus.

VERSE 9. — The moon exceedingly burns the body of women (not of all women but of those that are ( ))

म न स्मा क्र ( ) तेन रता तयान् o ih so Iadi s that no pierel rl rough the poi oned arrow in the form of separation from tl n husband ए g (en gtlu) is u o l coll ct ely and it would not be right to take this as an evidence of poligamy in the days of the poet For though poligamy was and is prevalent in India, the poet hardly appears to refer to it her He is here de cuibing the pitiable plight of ladi s suffering from the pangs of separation which is looked up on a m envenomed arrow विरह be meant (from f~) Not that in वपु etc we have एकस्ति अन्वय and मारसमास The first two lines contain four adjectives of the moon which are significant The moon is generally n object of delight and joy but her effect on poor ladies separated from their husbands is dreadful नेत्र उत्सव who is the delight or festival of eyes हृदयहारि मार्ग The row (मार्ग) of whose rays (मरीचि) is attractive to the heart This probably supplies the reason why the moon is नवोत्सव प्रह्लादक who greatly (प्र) gladdens (from the causal of ह्लाद्–ह्लादन to rejoice) शिशिर–वर्षी शिशिरा_ न शीकरा _ तया वारि वर्षति स्तौ–(the moon) who showers down water in cool sprays How the moon is looked upon as showering down cool water is not clear Probably her attractive rays are so many cool sprays of water Or the expression might refer to the effect of the rays of the moon on the so-called चन्द्रकान्त stones which are said to ooze out water when touched by them शीकर or शीकर means sprays of water moving about in the wind ' शीकराम्बुकणा स्मृता ' अमर (स्मृता –वायुना इतस्तत प्रेरिता) The word वारि, therefore appears to be superfluou But according to the rule quoted in the com we take शीकर in the sense of sprays only and not in the sense of ' prays of water Cf शीकरव्यस I–15 sup a and note thereon In line 8 of the com on this verse read विपन्निया विपन्नि for विन तन हिम्या रिसे

VERSE 10 नमस्वान् यत्र मनश्चर्यति—The wind makes unsteady or agitates the mind of youths. For नमस्वान् vide note on the word under II 26 supra गकम्पयन् आनर्तयन् and विधुन्वन् mean respectively "causing to shake," 'causing to dance and shaking , but the i l a is the same throughout, viz, the S/ las etc were moved by the wind गुच्छ आनम्– clusters of plants bent d wn und r the weight of fruit

(L ears of corn) जातम् in this … … le a collection or a group Cf जात कुसुमानामा … , नीप ना … शक्त 'मध कुम्भान्तम् … shall not … bending down on account of flowers Trees … said to bend down under the weight of fruit and flowers … II 52 … the lotus-plant possessing a cluster (वनम्) of full blown lotuses नलिनी also means a pond abounding in lotuses With this sense the expression would mean shaking) a lotus pond possessing forest (i e a collection) of full blown lotuses For a different explanation of वनम् in this phrase vide com … past pass part from … with … Note that the word … is significantly used so as to suit … etc The wind shakes not only inanimate objects such as trees etc but also minds of young men.

VERSE 11 … Takes … suddenly make the heart (of men) anxious or excited … or love longing … is the longing of love felt by … sick persons It … thus I find … a … with … transparent … with full blown lotuses of various kind … is a general term for a lotus It may mean any lotus white red etc … in which a series of ripples have arisen (…) on account of the gentle morning breeze Note the … in …

breezes of their wings उन्नतकण्ठा (मत्त) मयूरा गगनं न पश्यन्ति— The pea cocks turning their faces upwards do not look at the sky The cranes and the pea cocks are all jolly in the rainy season But as soon as autumn sets in pea cocks give up their dancing and no cranes are seen in a row in the sky, waiting to receive the clouds Cf next verse and verses quoted under it The adjective उन्नतमुखा is used proleptically The pea cocks do not look at the sky and hence they are not उन्नतमुख

VERSE 14 मदन नृत्यप्रयोग विहाय मधुरगीतान हंसान् उपैति— The God of love having abandoned the pea cocks devoid of the practice of dancing goes to the swans whose notes are sweet With the disappearance of clouds pea cocks have discontinued their dancing and consequently have ceased to excite longing in the hearts of men The swans, however that had left for the मानस lake when the rainy season set in are now the masters of the scene Their notes now become exciting Therefore मदन is said to leave the pea cocks and come to the swans नृत्यप्रयोगरहितान reminds us of ' नृत्यप्रयोगरहितान् शिखिनः' Megh I 17 For the idea of the lines cf समदं च करोति कलापं प्रतिगतस्य दर्शनं... (Ki VI 44) and also "विहाय ... II' Kir IV 35 मधुर प्रगीत येषां तान् whose song is sweet Note that प्रगीत which has past pass part is used here as a noun in the active sense according to 'नपुंसके भावे क्त' Panini III-3-114 कुसुमोद्गमश्री कदम्ब नीपान् मुक्त्वा सप्तच्छदान् उपगता–The splendour of the shooting forth of flowers deserting the Kadamba Kutaja Arjuna Sarja and Nipa trees has gone to the Saptacchada trees Kadamba Kutaja etc are trees that blossom in the rainy season while the Saptacchada puts forth flowers in autumn hence the idea Note कदम्ब and नीप are one and the same Here we must understand by the two terms two varieties of the same tree in order to account for the use of two words meaning the

f the fragrance of the flowers of the *Shephalika* plants (which the gardens bear) स्वस्थ नादितानि resounding with (the notes of) multitudes of birds sitting at ease (in the gardens) i e without being disturbed or molested The birds were sitting at ease on the trees because there were no rain showers to disturb them पर्यन्त उत्पलानि—having lotuses in the form of the eyes of female deer seated on their outskirts पर्यन्त a side border outskirt The gardens with the fragrance of flowers with birds giving out sweet notes and with the deer sitting on their borders were sufficient to inspire love in the mind of sentimental people

VERSE 15 This verse describes the cool and fragrant wind of the morning which also excites love प्रभात पवन रति ताम् उत्कण्ठयति—The wind excessively excites longing in the morning उत्कण्ठयति is a denominal verb from उत्कण्ठा कल्हार-उपल—(adj to पवन) Repeatedly moving the *Kalhara* *Padma* and *Kumuda* lotuses and (hence) becoming possessed of more coolness on account of their contact We rather expect the wind to become fragrant on account of its contact with lotuses but here it is described as becoming cooler This should be accounted for by supposing that the wind became charged with water while shaking lotuses in lakes मुहु often and often "मुहु पुन पुन शश्वदभीक्ष्णमसकृत्समा" अमर कल्हारम् a white lotus पद्मम्—is a lotus in general कुमुदम् a white lotus (cf verse 2 *supra*) also a red lotus vide not on the word und r verse 2 *supra* हरन् पत्रान्तलग्नतुहिनानि हरन् (the wind) taking away i e charged with particles of dew adhering to the borders of the leaves of trees Mark the ककुद्मी अन्वय in हरन् पत्रान्त etc. तुहिनम् dew or frost Cf IV-7 *supra* The reading पत्रान्तमग्नतुहिनाम्बुविधूयमान is bad whether विधूयमान be taken separately or forming a part of of the compound for there are grammatical difficulties in its interpretation for which vide com

VERSE 16 सीमान्तराणि जनयन्ति प्रमदं जनयन्ति The borders (of fields lakes etc) give (create) delight to men सीमान्तराणि—The word अन्तर has no special sense here It just means 'room or 'space in general So सीमान्तराणि (सीम्न अन्तराणि or सीमाया अन्तराणि) would strictly mean "spaces on the borders" सीमन् (m) or सीमा a boundary or border मत्त भृङ्गाणि (adj)

to सीमान्ताणि) with (surfaces of) grounds covered with heaps of ripe *Sl li*s मपत full grown, ripe भुनम्प्–नह –ग्म (sur fa) is sometimes us l at the end of compounds without mucl alt ration of meaning e g महीतल उपणतल नमन्त्र etc For th l a of the line of verse 5³ e *pra* स्पष्ट शालिना दि (adj to सामान्ताणि) adorned with many (प्रचुर) a herd of cattle se ted at ease हंसै प्रतिनादितानि resounded by swans and (with) groups of *Sdrasa* birds This probably refers to the bor l r lines of lakes

VERSE 17 In this and the following verse Nature is described as excelling women with all their charms For this purpose the poet draws upon conventional similes which are the common inheritence of Sanskrit poets. स्मनानां मन्दिन गति हसौ्त्र The exceedingly graceful gait of women is conquered by swans i e they excel women in graceful gait Cf हम प्रयाद मे कान्ता गतिरन्यापहृयया हृता Vikra V– Women are said to learn the special graceful features of their gait from swans. Cf "स्वानिहृानया निरशमत पे नम्य निरिन्य गत । नतु सर्वोदरम् विलासमत्तापुधम परमाणमस्या ।। N III 41 निर्जिते ... मर इन्दुकान्ति (जिता)—the beauty of (their) moon like faces is excelled by full blown lotuses मदभन्नाणि विलासानि नेत्राणि (जितानि) (their) eyes tremulous through the intoxication (of youth) are thrown into the background by lotus s For th propriety of नेत्रोत्पल vide note on इन्दीवर ... II 12 e *t* ... सरितां नवभिम्ङ्गुरू भ्रूविभ्रमा (जिता) the graceful movements of the eyebrows (of women) are eclipsed by the slight ripples of rivers. For this idea cf. तरङ्गभ्रुभङ्गा क्षुभित ... fe etc Vikra IV–25 in which a woman is compared to a river and उपमयाणे प्रवृत्य ... Megh II-11 The reading मदकान्ताणि (beautiful through intoxication) is also good but मदभङ्गानि is better as the movements of the eyes of women are more charming than mere eyes themselves.

flowers which the creepers have. The propriety of श्यामा is not clear. Is the poet referring to some "dark beauties" Apparently people, including the [illegible] who explain श्यामाः लताः as "dark-coloured creepers" or "green creepers" seem to think so. But this is hardly correct. What the poet really meant by श्यामा लता is the प्रियङ्गु creepers to which the poet himself has elsewhere compared the body of women. Cf. 'श्यामास्वङ्गं चकितहरिणीप्रेक्षणे दृष्टिपातम्' Megh. II 41 "[illegible] [illegible] [illegible] श्यामा[illegible] [illegible]" M. II-6. So श्यामा लता does not mean "a dark creeper" or "a green creeper". It means the प्रियङ्गु creeper which is identified with [illegible] in Marathi. Cf. for the senses of श्याम in three genders 'श्यामो वटे प्रयागस्य [illegible] वृद्धदारे। [illegible] च [illegible]ते पुंसि [illegible] स्त्री [illegible]। [illegible] च प्रियङ्गा[illegible] [illegible]। [illegible] [illegible]। [illegible]—" मेदिनी. प्रियङ्गु.. इति [illegible] नवमालिका [illegible] ..कान्ति (इनति)—The *Navamālikā*, charming on account of the *Kankeli* flowers, surpasses the splendour of their face possessing smiles bright on account of the lustre of their teeth. नवमालिका, of course, must have been used for the flowers of that creeper which are white in colour, for we have never heard of a creeper being compared to either face or smile. कङ्केलि is the *Ashoka* tree the leaves and flowers of which are red. In the expression 'splendour of the face with smiles' what is prominently intended is the splendour of the smiles. The *Navamālikā* flowers correspond to smiles which we know are represented as being white. Their whiteness is further enhanced by the lustre of the teeth which must have been pearly white. But what of *Kankeli* flowers which are red? These probably refer to the lips of ladies which are always described as being red. It appears that the *Navamālikā* was hanging on an *Ashoka* that had put forth flowers. Its flowers therefore together with the flowers of *Ashoka* seemed to outshine the beauty of a face bright on account of smiles and red on account of lips. It must be remarked that this simile is neither vivid nor natural.

fond of cheap ornaments from Nature and did not hanker much after precious jewels and pearls like their sisters in modern times वनिता स्नात् नवमाल्लीभिरलङ्कयन्ति women profusely (न) set their hair with fresh jasmine (माल्ली) flowers नितान्त घन-[illegible] केशान्-This contains three different adjectives of hair-(hair) which are excessively thick dark-coloured and possessed of curled ends All these are features of the beauty of women's hair कर्णेषु विविधानि नीलाम्बुजानि निदधति On their ears they place blue lotuses of various kinds [illegible] कुण्डलेषु—adj to कर्णेषु—(on their ears) [illegible] golden ear rings that were moving While the women were decking their ears with lotuses the golden ear-rings which they already had begun to move The reading [illegible] is more charming than [illegible] For this cf [illegible] [illegible] [illegible] [illegible] Mk I-24

VERSE 20 This verse continues the topic of the last verse, viz, the decoration by women of their persons though the decoration in this verse is rather expensive [illegible] सचन्दनानि हारैः स्तनमण्डलानि विभूषयन्ति-In these days women with their minds full of joy adorn their round breasts with necklaces and with sandal juice सचन्दनानि हारैः is not to be taken in the sense of 'with necklaces besmeared with sandal juice' as some do Women besmeared their breasts with sandal juice and then put on necklaces स्तनमण्डल [illegible] circular orbs of (their) breasts The word [illegible] like [illegible] often comes at the end of compounds and gives the idea of roundness e g प्रभामण्डल, छायामण्डल [illegible] etc With this line cf I 42 supra The expression [illegible] is to be construed with each of the parts [illegible] their large buttocks with girdles [illegible] and not with the word [illegible] [illegible] [illegible] [illegible] their toes like feet with excel [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

form of which is excellent i e excellent splendour अतिशयम् *(adj)* means pre eminent superior, very great विगतमत्र चद्रतारं वर्णिम् (adj to नभ)the sky from which clouds have dis appeared and which is scattered over by the moon and stars अवतीर्ण past pass part from कृ (किरति) with अव स्फुटकुमुदचितानाम् (adj तोयाशयानाम्) full of full blown white lotuses राजहंसाश्रितानाम् (adj to तोयाशयानाम्) which are occupied by *Rajah ms* birds श्रिता राजहंसा येषु श्रित comes after राजहंस instead of preceding it as in the regular course according to Vartika "जातिकालसुखादिभ्य परा निष्ठा वाच्या which means that in a बहुव्रीहि compound the past passive participle (निष्ठा) follows instead of preceding words which are expressive of a class and time and the words सुख etc e g सारङ्गजग्ध (जग्ध सारङ्गो येन) मासजात (जातो मासो यस्य) सुखजात (जातं सुख यस्य) etc Here राजहंस is a जाति word hence श्रित comes after it The reading राजहंसाश्रितानाम् is easier राजहंसै आश्रितानाम् resorted to by swans मरकत भुवितानाम् (तोयाशयानाम्)— adorned with water having the brilliance of emerald stone The greenish blue sky with no clouds in it and with the moon and stars scattered all over it appeared like a lake of dark-blue water full of white lotuses and swans This is a very bold fancy and may be taken as an example of what might be called the sublime in poetry For a similar bold idea cf "नर्वे नभोमण्डलमम्बुराशिर्नक्षत्राणि ताराः नवफेनभङ्गा । नार शशी कुण्डलित फणीन्द्रो नासौ कलङ्क शयितो मुरारि quoted by S D as an instance of उत्प्रेक्षा

VERSE 22 This verse gives in a nut shell the description of the whole *Sharad* season with its principal characteristics शरदि ज्ञाना In autumn breezes blow cool on account of their contact with flowers We rather expect breezes to become fragrant on account of their contact with flowers But here they are described as being cool This must be understood as being due to the breezes being charged with the dew collected on the flowers दिग्मण्डल The various quarters from which clusters of clouds have disappeared (appear) lovely विगतकलुषमम्भ The water has been freed from all impurities The word कलुष is an adjective should be understood as भावप्रधान i e used in the sense of कलुषत्वम् turbidity or taken as a noun in कलुषम्, dirt or filth as Apte and his Diction

seeing various objects of nature are put in mind of their absent beloveds and being bewildered in their minds begin to weep इंद्रानीं भ्रान्तचित्त परिरुजन्त राटिति Now the travellers being bewildered in mind weep For परिरुजन्त vide note on the word under II—22 *supra* प्रियाणामसितनयनलक्ष्मीम परेषु त्स्वाविता Having observed the beauty of the blue eyes of their beloveds in blue lotuses The blueness of eyes is a characteristic of feminine beauty मत्तहंसरवेषु क्वणितकनककाञ्ची (त्स्वाविता) the jingling golden zone in the warblings of inebriated swans बन्धुजीव अधरस्चिरशाभाम (त्स्वाविता) the lovely splendour of their lower lips in the *Bandhujiva* flower When travellers look upon the blue lotuses they are remind ed of the blue eyes of their beloveds when they hear the notes of inebriated swans they think they hear the jingling of the belt of their mistresses, when the *Bandajiva* flowers come within their sight they fancy they are seeing the lower lips of their better halves But all this sweet illusion they find to their grief is nothing but a hallucination They become bewildered and poor souls begin to cry in the end बन्धुजीव or नंधिक is the name of a tree the flowers of which are red, ' रक्तकस्तु बन्धुको बन्धुजीवक अमर Cf ' बन्धुजीवमधुराधरपल्लवमुल्लसितास्मितनासिकम Git II and ' बंधिष्य बोदिमध स्कन्विन्दुभिबन्धुजीवयुमि प्रद्रुमिताम ' Raghu XI—25

VERSE 25 This verse describes the departure of autumn which while departing deposits some of its beauties in various places सभगा शरदागमश्री क्वापि प्रयाता The pleasant splendour of the advent of *Sharad* has gone somewhere (nobody knows where) सभगा (a lj) beautiful charming रंग्या वद्नपु नान्गयुन्दकान्ति निधाय having deposited the lustre of the moon in the faces of women नुपुरेषु (निधाय) and the charming warbling of the swans in (their) anklets studded with jewels बन्धुकान्ति मनाश्रयेषु अधरेषु (निधाय) the loveliness of *Bandhujiva* flower in their attractive lower lips We have met with all these ideas before so they need no comment here

VERSE 26 In this verse the poet pronounces the usual benediction but a difference is discernible No direct reference to the lady to whom the poem is supposed to be addressed is made here as in the last verses of the first and the second cantos Why the poet has introduced

this change one cannot say. But the form of this verse is followed in the remaining cantos. The व might refer to readers as well. उन्मत्ता कामिनीव शरद् व चेतांसि अनुत्तमां प्रीतिं प्रतिदिशतु May this *Sharad* afford the highest pleasure to your mind like a lovely lady possessed of the intoxication (of youth) अनुत्तम (adj) अत्र जात—highest, pre-eminent. Sharad is compared to a lady, so all the adjectives in the verse have as usual a double meaning. The compounds are to be dissolved according to the principle laid down under verse 1 *supra* विकचकमलवक्त्रा (1) शरद् having a full blown lotus for her face विकचकमलमेव वक्त्रं यस्याः सा. (2) कामिनी with her face resembling a full blown lotus विकचकमलमिव वक्त्रं यस्याः सा. फुल्लनीलोत्पलाक्षी (1) शरद् having for her eyes fully expanded blue lotuses: (2) कामिनी with eyes resembling fully etc. विकसित वसाना (1) शरद् dressed in a white garment in the form of the blown, fresh *Kásha* flowers: (2) कामिनी dressed in a white garment resembling the blown etc कुमुदरुचिरहासा (1) शरद् having the white lotuses for her charming smiles, (2) कामिनी possessed of smiles resembling white lotuses. The *Sharad* has the expanded lotus for her face, blue lotuses for her eyes, the white lotuses for her smiles and she is dressed in the white Kasha flowers. So she is completely like a lovely young woman. The poet hopes that such *Sharad* would produce in the mind of his readers the same highest kind of pleasure that is produced when they look at a charming young lady.

CANTO IV THE WINTER.

This canto describes the season known as हेमन्त or the Winter which extends over the months of Márgashirsha and Pausha which roughly correspond to a period running from the middle of November to the middle of January. The word हेमन्त is thus derived हिनोति वर्धयति बलम्—the season which makes people strong because it is the season wherein people have good appetite and excellent digestion

VERSE 1. (हे) प्रिये हेमन्तकालः समुपागतः Oh beloved! the Winter season has set in. The other words in the verse

qualify हेमन्तकालः. नवप्रवाल—नूतनाः प्रवालाः, तथाशस्यम् , सस्यानि च तैः रम्य — charming on account of the appearance of new foliage and on account of harvests प्रवा (वा) ल —न a sprout or a leaf, सस्यम् or शस्यम् means grain or corn in general "वृक्षादीनां फलं सस्यम्" प्रफुल्लरोध्र —प्रफुल्ला रोध्रा यस्मिन्–in which the *Lodhra* trees blossom पलितशालि in which the rice crops become ripe, विलीनपद्म —विलीनानि पद्मानि यस्मिन्–in which the lotuses become withered प्रपतत्तुषार –प्रपतन् तुषार यस्मिन् in which snow falls तुषार (तोषयति इति) snow or dew (which gives pleasure through coolness). From this season snow or dew begins to fall. The *fall* of snow is a calamity to lotuses, hence the season is said to be विलीनपद्म. Cf "जातां मन्ये शिशिरमथितां पद्मिनीं वान्यरूपाम्" Megh. II-20 'हिमसेकविपत्तिरत्र मे नलिनी पूर्वनिदर्शनं मता" Raghu, VIII 45 and 'हेमन्तसमित निषुभमसायुतैति" Mh. IX 10

season (vide verse 5 supra and notes thereon and also V-9 *infra*) It is, under such circumstances better to adopt the reading कुङ्कुम॰ for the idea of whiteness with reference to the garlands which would be expressed by the reading चन्दन॰ is already prominently expressed by the second line Moreover the description of white pearl necklaces being reddened by saffron is more चमत्कारजनक कुङ्कुमम् saffron कुङ्कुमम्

काश्मीरजन्म' अमर तुषार हिम—तुषार कुन्देन्दुशङ्खनिभं —हार resembling snow the *kunda* flower and the moon कुन्द is a kind of jasmin which is white and delicate कुन्द means a jasmine flower The white pearl necklaces are appropriately compared to snow etc In नार्ककिरण we have the reading अर्ककिरण which could never have been the one intended by the poet as is clearly shown by the trend of thought running through this and the following two verses नार्ककिरण seems to be an emendation of somebody who failed to understand the proleptic use of कुङ्कुम॰ Women gave up the pearl necklaces because their cool touch was not pleasant ... season

meaning bodies with and which adds to their beauty. "कालीयकं च मलयं वर्णकं कान्तिदायकम्" इत्यादि. It also means the yellow sandal. Mallinātha commenting on 'कालीयकक्षोदविलेपनश्रियम्' Si XII-14, explains it as "saffron". Cf. "कालीयकं कुङ्कुमम्। 'काश्मीरजन्म घुसृणं कालीयं कुङ्कुमं विदुः' इति शाश्वतः". चार्चित (past pass. part from चर्च चर्चयति-ते) anointed, smeared. (नार्य मुखाम्बुजानि) मुखाम्बुजानि सपत्रलिखानि (कुर्वन्ति)—(They decorate) their lotus-like faces with paintings of leaves. पत्रलिखा or पत्रभङ्ग is a term applied to lines or figures of various forms which used to be painted on the bodies of women especially the cheeks and breasts, by themselves or by their lovers with fragrant and coloured substances such as musk, saffron, sandal juice, yellow pigment etc as a mark of decoration. Apparently this practice is not in vogue in modern days though rather a worse substitute for पत्रलेखा is still found among women of lower castes in the permanent paintings of trees etc. on their arms, known in Marāthi as गोंदणे. For these paintings cf. "(पाणय) मालेख्यकस्तूरिकया लिखालि दुग-मय इवकर्णिकां। कस्तूरिकाकरी पयोधरयुगे गण्डद्वये च श्रिय॥" Pr. R. I-1 "चकार बाणैरसुराङ्गनानां गण्डस्थलीः प्रोषितपत्रलेखाः" Raghu VI-22. "कलाभिरुत्प्लवनतु भौमनलेखः" Si. VIII-56 मदनालसानि-मुखाम्बुजानि (मध्यमपदलोपिसमास), तानि सहितानि मपत्रलेखानि. (नार्य मुखाम्बुजानि) शिरांसि कालागरुधूपितानि (कुर्वन्ति) (They) fumigate or perfume their heads (i. e. hair) with the black *Agaru*. It is a common practice with women to perfume their hair with sandal etc. कालागरु is the black sandal which is supposed to be very fragrant cf. "कालागुरुदहनमध्यगतः समन्तालेखाकारं परिमध्रवर्णनीति" Bv. I-70. For the idea of धूपितानि cf. स्नानार्द्रमुक्तेष्वनुधूपवासं विन्यस्तसायन्तनमल्लिकेषु। कामो वसन्तात्ययमन्दवीर्यः केशेषु लेभे बलमङ्गनानाम्" Raghu XI—50. It may noted that the line मपत्रलेखानि मुखाम्बुजानि consists of दोष or a defect in poetry known as अविमृष्टविधेयांश. Every sentence consists of two parts, the subject (अनुवाद) and the predicate (विधेय). It is a general rule that the अनुवाद is placed first and the विधेय afterwards. In ordinary life we speak of the subject first and then predicate some thing about it. If this order is changed, confusion would arise in the proper understanding of the meaning of the speaker and the fault known as अविमृष्टविधेयांश (अविमृष्टः प्राधान्येनानिर्दिष्टः विधेयांशः यत्र) would arise. In the present case सपत्रलेखानि is what is predicated of मुखाम्बुजानि. The

heard, he may be seen, though in English we talk of "hearing a man" So this expression is to be understood as "कपिअरस्य रोदनमश्रौषित." In the same way winter cannot possibly take 'beauty" for his resort so we understand the expression as "beautiful bosom-regions" Note that in the expression उरःस्थलभाग one word is superfluous. उरस्थल or उरोभाग would have been quite sufficient Both the words have been thrust in for the sake of metre. The reading पीनस्तनोरुस्थलभागशोभाम् is also good It means पीना स्तना ऊरुस्थल भागाश्च तेषां शोभा याम् This reading gives for the winter as his resort both the breasts and the thighs of women. तत्पीडन: -तेषां पीडन तत्पीडनम्, तस्मात् जात खेद यस्य स: In the reading of the text तत् refers to उरःस्थलभाग and in the other variant to पीनस्तन and ऊरुस्थलभाग.

VERSE 8. सीमान्तराणि चेत उत्सुकयन्ति The borders (of fields etc.) make the heart love sick For सीमान्तर vide note on the word under III-16 *supra*. The other three lines qualify सीमान्तराणि प्रभूतशालि . चितानि filled with the shoots of plenteous *Shális* प्रसव a flower or blossom, here it must be taken in the sense of 'a shoot or sprout,' because the Shális have no flower or blossom मृगाङ्गनायूथविभूषितानि beautified by herds of female deer मृगाणामङ्गना मृगाङ्गना, तासां यूथा, तैर्विभूषितानि मनोहर०—(1) मनोहरैः क्रौञ्च निनादितानि resounded by the charming *Krounch* birds (2) मनोहराणि क्रौञ्चनिनादितानि येषु तानि possessed of the sweet warblings of herons This probably refers to the सीमान्तराणि of lakes etc. In the latter of these two ways निनादितानि must be understood as a noun equal to निनाद according to "नपुंसके भावे क्त" Pánini III-3-114 This verse is a simple paraphrase of III-6

VERSE 9 सरांसि पुंसां चेतांसि हरन्ति lakes attract the minds of men The other lines contain adjectives to सरांसि प्रफुल्ल०—adorned with full-blown blue lotuses. सोन्माद — rendered beautiful by intoxicated *Kádamba* birds. प्रसन्नतोयानि waters of which are limpid or clear. सशैवलानि possessed of moss This is a better reading than सुशीतलानि, first because extremely cool lakes have no attraction for men in this season and secondly because शैवाल or moss is generally found associated with lakes *Cf Sak.* I 20 and Ku V-9.

The verse that is printed after this is a clear interpolation There are two grammatical mistakes in it. We

have printed it in our text simply because we wanted to put before our readers all the verses that are generally found in the published editions of this poem. The reader may also note how third rate people sometimes put in their own verses in the compositions of great poets with a vain hope that they might pass for those of the poets with whose work they tamper For some meaning that can be found in this verse vide com

VERSE 10 (हे) प्रिये प्रियङ्गु प्रियविप्रयुक्ता विलासिनीव विपाण्डुतां याति-Oh beloved the *Priyangu* creeper becomes very (वि) pale like a young lady separated from her husband हिमजातशीतैः [illegible] (विपक्व) becoming ripe (lit going to ripeness) on account of the cold produced by snow. The cold caused by the fall of snow in this season has the effect of ripening the *Priyangu* creeper *Priyangu* is the creeper known as [illegible] which, according to the poets' convention, puts forth blossoms when touched by women Cf "स्त्रीणां स्पर्शात्प्रियङ्गुर्विकसति etc." quoted by Mallinâtha in his commentary on Megh II-15 [illegible] (विपक्व) always shaken by breezes. The comparison of the creeper turning gray when near its ripeness to a lady becoming pale in the absence of her husband is very beautiful. [illegible] present part passive of [illegible] to shake Professor Macdonell translates this verse as follows—

> Then the Priyangu creeper, reaching ripeness,
> Buffeted constantly by chilling breezes,
> Grows, O Beloved, ever pale and paler,
> Like lovely maiden from her lover parted

VERSE 11 [illegible] जनः [illegible] (सन्) [illegible]-People (i e pairs of lovers), being pierced through by the arrow of love, sleep in close mutual embrance (lit. sleep in such a way as to bring their bodies in close contact). [illegible] (from व्यध् to pierce विध्यति) The God of Love or the Indian Cupid is said to be armed with five arrows which together with his bow are made up of flowers The string of his bow is the line of bees This is one of the poetical conventions Cf "[illegible]" S D VIII-24. The names of the five arrows of Kâma are as follows—

do in the morning even now दर्पण &c. mirror (दर्पयति असौ which makes one proud when one sees one's beauty in it) विलोल चिकुरम्—विलोला चिकुरा यस्य तत् the hair of which (face) are dishevelled (on account of the enjoyment at night) The reading बालातपेषु वनिता for बालातिर्गो... is also good though the beauty of the expression विलोलचिकुर is lost It tells us that the woman is beautifying her face in the young rays of the sun This also women do in the morning in this season प्रियतमैः निपीतसारं ... (त) निरीक्षते च—And pulling her lower lip the essence of which has been drunk by her lover and which is wounded by the ends of his teeth is observing (it) This description is very vivid We, as it were see before us a woman standing with a mirror in hand with her hair dishevelled, pulling out her lip and looking at it This with the following verse would be excellent examples of what is known as a स्वभावोक्ति figure

VERSE 14 अन्या ... निद्रा प्रयाति Another lady warmed by the gentle rays of the (morning) sun goes to sleep The other words qualify ... with her body languid through the fatigue of excessive enjoyment ... with her lotus like eyes extremely red on account of wakefulness at night ... with the braid of her hair disordered on account of its being tossed about on the borders of the bed शय्यान्तदेश—The word देश is superfluous It has no meaning शय्यान्तदेश = शय्यान्त the border of the bed लुलित (a d) shaken or tossed about आकुल (ad) dishevelled i disordered कचपाश vide note on the word under II 21 st pra This description too is very vivid A beautiful woman with her body languid through enjoyment at night with her eyes red on account of her wakefulness and her hair disordered going to sleep when touched by the gentle rays of the morning sun would form quite an enchanting object for the brush of a painter as she has for the pen of our poet

VERSE 15 अपरास्तरुण्यः केशान् कुर्वन्ति—Other youthful women are arranging their hair (i e tying them into a braid as women do in the morning) स्तनभार... यस्य (adj to तरुण्य) whose slender bodies (गात्रयष्टि) are bent down by the weight of their plump and prominent breasts Women are some-

times described as bending down under the weight of their swelling breasts. Cf "स्तोकनम्रा स्तनाभ्याम्" Megh II- 19 कुचभारानमिता न योषित" Bh III-27 घननील अन्ता (1) घना नीलाश्च शिरोरुहाणामन्ता यासां ताः (बहुव्रीहि) the ends of whose hair are dense and dark. (2) घना इव नीला शिरोरुहान्ता यासां ताः the ends of whose hair are as dark as clouds Possessing jet black hair is considered in India as a sign of feminine beauty and the hair are often compared to the black bees though in the west golden hair are admired परिभुक्तमनोज्ञगन्ध निर्माल्यदाम शुन्यवि त्रीय having removed from their head the flowerless garland, the sweet scent of which had been enjoyed (at night) The garlands of fragrant flowers which the ladies had worn on their heads at night had all their flowers dropped down in the enjoyments of night and all their fragrance gone So it was necessary to remove them from the head before the arrangement of hair is taken in hand निर्माल्यदाम-निर्गतानि माल्यानि यस्मात् तन्निर्माल्यम् निर्माल्यं च तद्दाम च निर्माल्यदाम माल्यम् a flower दामन् (n) a garland परिभुक्तम०-परिभुक्त मनोज्ञगन्ध यस्य तत् The reading परिमुक्त गन्धम्-परिमुक्त मनोज्ञगन्ध येन तत्—' which has given up its sweet scent" is also good and expresses the same idea

thought of their enjoyments at night. पुलक् to bristle or stand on end (as hair) पुलक erection or bristling of the hairs of the body a thrill (of joy or fear ,) horripilation Cf पुलक पुन । रामाञ्चकण्टकौ रोमविक्रिया रोमहर्षणम्॥ हेम . Though पुलक literally means the standing on end of the *hairs* of the body, yet the thrilling sensation or the sensation known in Marathi as अंगावर काटा येणे, is experienced through the whole of the body even by those parts which possess no visible hair The cause of this is that though no hair are visible on those parts yet the skin does possess minute pores which, as it were stand on end through the sensation Hence the adjective सद्यस्फुटपुलक is appropriate to पयोधरान्ता उरु (*adj*) means wide spacious , hence plump fat पयोधरान्ता — it is better to take अन्त without any meaning here The word literally means the regions of the breasts (2 सद्यस्फुटपुलका ऊरू पयोधरान्ताश्च यासां ता whose breasts and thighs were horripilated ऊरु (*n*) the thigh (3) Take अन्त in the sense of lovely or handsome' सद्यस्फुटपुलके उरुपयोधरे अथवा or उरुभिः पयोधरैः अन्ता charming or lovely on account of their plump breasts that were horripilated or on account of their breasts and thighs that were horripilated For this meaning of अन्त cf अन्त इव । 'मुखावयविनि रम्य समासावन्त इत्यन इति शब्दार्णवः ' Mallinatha on दन्तान्तराम विमराहारमावगन्ता Si IV-40 and also on Megh I-23 The reading सविस्मयनवितृप्तैकपयधरान्ता appears to be better because it is more in conformity with what precedes It means ' whose breasts and large thighs are being pained i e are ailing' (owing to enjoyments at night) प्रविरलैर्क्ष्णतरान्तरमध्या whose tender bodies were very much (प्र) relaxed This also was due to the same cause For स्वच्छन्द&c. (see) note on the word under III 1 *supra*

cally known as संधिविश्लेषम् (vide S D VII p 382). Such cases are sometimes defended on the ground that Sandhi is optional in a sentence (cf संहितैकपदे नित्या नित्या धातूपसर्गयोः । नित्या समासे वाक्ये तु सा विवक्षामपेक्षते Kaumudi) though a rhetorician would not admit such excuse but stamp the poem as दुष्ट or defective For a famous example of this defect cf "धिक् ता च त च मदन च इमा च मां च Bh II 2 The reading उपान्तानु मन्द व कार एमानत्य would be better from this point of view परिणत मामा (adj to कार) wherein the village frontiers are crowded with (आकुल) plenteous ripened (*l* de crops Both ग्रामसीमा and ग्रामसीमा are good In the former the last word is सीमन् (*n*) and in the latter सीमा (*f*) The Bahuvrihi compound has occasioned the change in the declension विनिपतितनुषार in which snow has fallen Cf प्रसन्नु का verse 1 *supra* and mark the change क्रौञ्चमालापरीत surrounded by rows of *Krauncha* bird Vide verse 53 *supra* and V 12 *infra* The reading क्रौञ्चनादाभिनीत means extolled by the notes of *Krauncha* birds and is not so good

are excellent or beautiful The word ऊरु at the end of feminine compounds becomes ऊरू when the first member of the compound is an उपमान or a standard of comparison e g रम्भोरू, करभोरू etc. Cf ऊरूत्तरपदादौपम्ये Panini IV 1 69 This rule is also applied to cases where the word ऊरु is preceded not by a standard of comparison but by words like संहित, शफ लक्षण वाम etc including पीवर वर etc e g संहितोरू शफोरू etc. Cf संहितशफलक्षणवामादेश्च ibid IV I 70 निविष्ट शालि यस्य न शिशिराह्वय whose name is Shishira आह्वय a name or appellation The word is derived from ह्वे to call and या to go and is thus explained आह्वयन्ति आह्वा (those who call) तैर्यान्ति or प्राप्यन्त स आह्वय The other lines contain adjectives of काम्यम् मन्द निनिम् In which the earth is covered with collections (चय) of grown up Shali (stalks) and sugar canes इक्षु (from इष् to desire इष्यते असौ माधयात्) sugar cane कवितक्रौञ्च नादितम् rendered beautiful by the notes of Krauncha birds seated here and there The description of Shali and Krauncha birds appears to be a common feature of this and the last two seasons प्रकामकामम् प्रकाम काम यस्मिन् तम् in which the passion of love is excessive This probably gives the reason why the season is प्रमदाजनप्रियम् dear to ladies प्रमदाजन ladies taken collectively Vide note on जनितिजन under II—22 supra The reading प्ररूढशालीयवचयमनोहरम् adopted by V is to be explained as attractive on account of the collections of ears (यव) of grown up Shalis This is not so good as the one in the text which gives us one more characteristic of this season viz the sugar cane

VERSE 2 This and the following two verses tell us which objects are desired by people in this season and which deprecated With these by way of contrast compare I 2 3 4 अत्र काम मर्थीतना अवला अनन्य सन्यता यान्ति In this season youthful women become enjoyable by men For the wording of the line cf I–14 The other lines contain objects which along with young ladies become enjoyable by men अबला women the so called weaker sex. निरुद्ध गर्भम् the interior of a house the windows of which are shut This was done by people to protect themselves against cold and wind This adjective shows that the practice of shutting all the windows of a room and allow it to be charged with deadly vapours

coming from its inmates, which is observable among some people in modern times, was as old as Kâlidâs निरुद्ध closed or shut (from रुध्—रुणद्धि with नि) वातायनम् (वात + अयनम्) ईयते अनेन अयनम् a way वातस्य अयनम् the way of wind वातायनम् a window is so called because the wind moves through it मन्दिरम् (मन्दते सुप्यते अत्र) a house हुताशन fire (हुतं अशनं यस्य whose food is what is sacrificed) भानुमतो गभस्तय the rays of the rayed one i. e. the sun गभस्ति (a ray) is thus explained गभस्त इति गः ईषत्कर्म (न भवति ईशयति भानुमत् (मत्) the sun—one who is possessed of rays भानु means both (1) a ray and (2) the sun (from भा to shine) गुरूणि वासांसि heavy garments A house with windows shut, fire, rays of the sun and heavy garments are all desired on account of the cold of the season

VERSE 3 This verse gives a list of objects not required साम्प्रतं जनस्य चित्तं न रमयन्ति do not at present gladden the mind of people The other lines give the objects which do not please men चन्द्रमरीचिशीतलं चन्दनम् sandal cool on *account of* (exposure to) the beams of the moon The rays of the moon are always described as being cool and here sandal is said to become cool by their contact Vide 42 *infra* शरदिन्दुसुन्दरं हर्म्यपृष्ठम् the terrace of a mansion (appearing) beautiful on account of the autumnal moon शरदिन्दु, सुन्दरम्, It is, of course, physically impossible to have a mansion illumined by the *autumnal* moon in *Shishira* So one might say that there is no propriety, or one may even go further and say it involves an absurdity, in saying that a palace rendered beautiful by the *autumnal* moon does not please men *in the Cold Season* This objection is to be refuted by saying that शरदिन्दु is to be understood here, not in the sense of "autumnal moon" strictly, but by लक्षणा in the sense of "the bright and lovely moon" as it appears in autumn, for the strict literal sense would not do here. *If* we explain शरदिन्दुसुन्दरम् as शरदिन्दुवत् सुन्दरम् beautiful like the autumnal *moon, the difficulty referred to above does not arise But this is not a good way of explaining the word* First, because there is no striking resemblance between the moon and the terrace of a palace and secondly, because what the author wants to say is that men in this season do not enjoy themselves on the terraces of palaces illumined by the moon as the cold is not pleasant सान्द्रतुषारशीतलम् वायव

breezes (rendered) cool on account of the abundant snow or dew. सान्द्र (adj) thick. Dew or snow falls in this season but breezes rendered cool by their contact are not prized. It should be noted that this verse also gives us by the omission of the negative particle the things which give delight to men in summer. Thus चन्द्रमरीचिशीतलं चन्दनम् etc. are pleasant things in the hot season.

VERSE 4. रात्रयः जनस्य सेव्या न भवन्ति Nights do not become enjoyable by men. The other lines contain adjectives of रात्रयः. The genitive जनस्य is used according to 'कृत्यानां कर्तरि वा' *Panini* II-3-71, which means that in the case of potential passive participles the agent of the action is put in the Genetive or Instrumental case. तुषार-संघात-निपात-शीतलाः (nights) cool on account of the falling of large quantities of dew or snow. संघात a collection. शशाङ्कभाभिः पुनः शिशिरीकृताः rendered cool again i. e. cooler by the splendours of the moon. भा lustre or splendour. विपाण्डु-तारागण-चारुभूषणाः possessed of beautiful ornaments in the form of a cluster of pale stars. The stars were pale on account of the presence of the moon in the sky. It may, however, be doubted whether any stars pale or otherwise are ever observed in the sky when the full moon shines therein.

VERSE 5. उत्सुकाः स्त्रियः शय्यागृहं विशन्ति-Women longing or eager (through love) enter the bed chamber. प्रकाम-कालागुरु-धूप-वासितम् (*adj* to शय्यागृहम्) exceedingly (प्रकाम) scented by the smoke of the black *Aguru*. गृहीत-ताम्बूल-विलेपन-स्रजः (*adj* to स्त्रियः) who have taken (in their hands) *Tambul*, ointments and garlands. ताम्बूल (विडा in Marathi) is the preparation of the leaves of piper betel together with the areca nut, catachu, chunam and spices, which is usually chewed after meal. विलेपन ointment. स्रज् a garland. पुष्पासवामोदित-वक्त्रपङ्कजाः (to स्त्रियः) whose lotus like mouths are made fragrant by the wine of flowers. In the reading सुरासव सुर is to be taken as an adjective and means 'pleasant' ([illegible])

their mistresses and been many a time rebuked by them The ladies had probably determined never to relent But when they saw their husbands trembling and eager for sexual pleasure, they forgot their faults and satisfied their desires being themselves under the influence of wine कृतापराधान् vide II-11 *supra* where the same idea is expressed The difference between II-11 and this verse is that in the former the reason why the ladies forgave their husbands is the fact that they were frightened by clouds and lightning while here they did so because they were under the influence of wine बहुश नाजितान् अपि though repeatedly scolded The force of अपि is this In former times the husbands had offended the ladies and the ladies had reprimanded them soundly It was therefore natural that the husbands should expect no mercy from them if fresh cause of complaint arose That cause however, did arise and husbands again stood before their wives begging for pleasures of love Under these circumstances the ladies would not have forgiven their husbands but they were under the influence of wine and their anger vanished in the intoxication produced So the men achieved their end after all सवेपथुन् possessed of tremour साध्वस चेतस who had lost their hearts i e become *confused in mind through dread (of their wives)* विसस्मरु 3rd person plu perfect tense of स्मृ with वि to forget For a similar idea cf मानोपरागपरुषापि साधन प्रमन्जन । निशि शीतापरितेषां गाढमालिङ्गति प्रियम् *Subhd* p 313 2

VERSE 7 नवयौवना प्रिय भवनानि मन्द भ्रमन्ति Women in the prime of their youth move about slowly at the close of night श्रमखिन्नाउरव whose thighs were *fatigued on account of the exhaustion (of pleasure)* This gives the reason for the slow movement of ladies in the morning This reading is better than श्रमखिन्नाग्रस्तु whose bosoms pained through fatigue because it accounts more adequately for the fact of their walking slowly in the morning प्रकामकामिभि युवभि र्याम निशासु सुचिरं निरुभिरामिता (*a l*) to प्रिय) mercilessly enjoyed for a long time by intensely passionate young men during long nights It is a well known fact that in the cold season nights are longer than days This fact is poetically thus explained जयति यस्यं यामिनि यामर प्रयान । अधिक मैत्री विजाग्रस्य संरंभेन स्वयं स्मरो *Subh* p 161-9

VERSE 8 Here women decorating their persons are looked upon as decorating the season as it were The particular arrangement of garments necessitated by the exigencies of the season is looked upon as the dressing up of the season itself स्त्रिय नितेदिनात कुसम शिरोरुहै हिमागम विभूषयन्ति Women as it were adorn the approach of frost by means of their hair interlaced with flowers (lit with flowers entered in their interior) It would indeed be the decoration of the season if women take flowers which bloom in the season and decorate their beautiful hair there with नितान्तनिशानि अन्त कुसमानि येषा तै This is an irregular compound It would have been better if we had अन्तर्नितान्त कुसुमै मनान स्तना (adj to स्त्रिय) whose breasts are tightly tied by their charming bodices The ladies wore their bodices so tightly as to press their bosoms because of the cold of the season सराग रत whose thighs are prettily (नि) adorned with (i e dressed in) coloured silken garments The reading कौशेयविभूषितोरव is better than कौशेयस्पृष्टितोरव, as the dressing up of the breasts is already referred to in the first line सराग coloured red कौशेयम् a silken cloth "कौशेय कृमिकोशोत्थम्" अमर

VERSE 9 कामिन शीत परिभूय स्वपन्ति Lovers defy the cold and sleep The adjective which qualifies कामिन supplies the poetic reason which enables them to defy cold विलासिनीभि पयोधरै परिपीडितोरस (कामिन) Whose chests are pressed hard (पदि) by sportive women with their breasts विलासिनीभि is रुचि तृतीया, while पयोधरै is करण तृतीया The idea is that lovers while sleeping in the close embrace of their beloveds possessing prominent breasts did not mind the cold at all. कुङ्कुमरागपिञ्जरै (पयोधरै) rendered reddish yellow on account of the *Kunkum* or saffron (with which they were besmeared) पिञ्जर reddish yellow The breasts were originally of a yellowish white colour the ladies being beautiful and when they were besmeared with saffron they presented a reddish yellow appearance सुखोपसेव्यै नवयौवनोन्नतै (पयोधरै) which were fit to be enjoyed at pleasure and were prominent on account of the prime of youth This also accounts for परिपीडितोरस The reading नवयौवनोष्मभि is also good The idea of the breasts of young women possessing warmth is

sometimes met with in literature Cf ' इदमयुक्तमहो महदेव यद्वरतनो स्मरयत्यनिशोऽन्यदा । स्थलसरोरुहमण्डपयाधरास्तनुहिनस्तु हिनस्तु वियोगिन " Si VI-56, ' शिशिरमासमपास्य गुणोऽस्य न क इव शीनहरस्य कुचोष्मण । इति धियास्तरुष परिरेभिरे घनमतो नमतोऽनुमतान्प्रिया " *ibid* 65 Also vide the following verse which gives the various objects with the help of which romantic people overcome cold in this season " पीनोत्तुङ्गपयोधरा परिलसत्सम्पूर्णचन्द्रानना कान्ता नैव गृहे गृह न च दृढ जात्य न काश्मीरजम् । ताम्बूल न च तूलिका न च पटी नैव न गन्धाविल सया गोघृतपाचिता न वस्त्र शीत कथ गम्यते " *Subha* p 363 14

VERSE 10 This gives a description of a nocturnal drinking bout हृष्टा प्रिय कामिभि सह निशासु उत्तम मद्य पिबन्ति Overjoyed women drink in company with their lovers at nights excellent wine All other words in the verse are adjectives of मद्यम् मदनीयम् intoxicating (मदयति तत्) मनोहरम् attracting the mind To a drunkard the sight of the cup of wine is said to be very attractive indeed कामरतिप्रबोधकम् stimulating the passion of sexual enjoyment सुगन्धि त्पलम् (*adj* to मद्यम्) the lotuses in which are made to shake by their fragrant breaths It appears these gallants of olden times who used to drink with their wives put in some such things as fragrant flowers or lotuses in their cups of wine, vide for this ' पातुमाहितरतीन्यभिलेषुस्तर्षयन्त्यपुनरुक्तरसानि । सस्मितानि वदनानि वधूनां सोत्पलानि च मधूनि युवान " Ki IX-51 "भ्रूविलाससुभगाननुकर्तुं विभ्रमानिव वधूनयनानाम् । आददे मृदुविलोलपलाशैरुत्पलैश्चषकवीचिषु कम्प " *ibid* 56

VERSE 11 This and the following verses describe women as they appeared after their enjoyments at night एका योषित्प्रभाते शयनगेहाद् व्रजति In the morning one women is proceeding from (her) bed chamber वस्त्रमाकर्षयन्ती drawing or arranging her garment (which had become disorderd during the night) The reading " व्रजति शयनवासाद्वासमन्यद्धसन्ती is to be explained हसन्ती शयनवासाद् अन्यद् वास व्रजति-She proceeds from the bed chamber to another apartment smiling This is a good reading except for one grammatical inaccuracy involved in it वास ' a house ' is masculine while in अन्यद् वासम् it is made neuter प्रियतमपरिभुक्त वीक्षमाणा स्वदेहम् looking at her person enjoyed by her lover This was what the woman did when she got up in the morning

अपगतमदरागा whose redness caused by intoxication is gone Wine had brought on redness over the body especially over the cheeks When the effect of wine was gone thus redness too disappeared प्रियगाढालिङ्गनेन कुचनिबिडकुचाग्रा the nipples of whose breasts were made thick or tightened (i e compressed in) by the embrace of her lover The reading कुचनिनतकुचाग्रा expresses the idea of the nipples being compressed or bent down by the lovers embrace better than कुचनिबिड॰ Note that there is एकदेशी अन्वय in गाढालिङ्गनेन कुच॰. Also mark that the word कुच in कुचनिबिड॰ is superfluous

VERSE 12 अन्या चारुरूपा कामिनी उषसि शयनं त्यजति Another young lady of charming beauty leaves her bed early in the morning उषस् (n) the early part of the morning (उषति अन्धकारम् which chases away darkness) अगुरुसुरभिधूपामोदितं केशपाशं वहन्ती wearing a braid of hair that was perfumed with the fragrant incense of *Agaru* अगुरु (m and n) the fragrant aloe wood and tree (न गुरु यस्मात् probably referring to the height of the tree) गलितकुसुममालं कुञ्चिताग्रम् (adjectives to केशपाशम्) from which the garland of flowers had dropped and the ends of which were curled It should be noted that the three adjectives of केशपाशम् are significant and refer to three different conditions of the hair कुञ्चिताग्रम् refers to the natural condition of the hair They naturally had curls अगुरु धूपितम् refers to the condition of the hair when the lady entered her bed-chamber Before going to her sleeping apartment at night the lady had scented her hair with the incense of sandal गलित मालम् refers to the condition of the hair in the morning The lady had decked her hair with a garland of flowers at night But during the night the garland had dropped down So in the morning the केशपाश was गलित॰ पृथुनितम्बा निम्ननाभि सुमध्या (adjectives to कामिनी) with large buttocks a deep naval and a beautiful waist All these are characteristics of feminine beauty Cf Megh II 19 The reading निम्नमध्यावसाना is not good as it gives no good sense It means the border or end of whose waist is deep It may be equal to having a thin waist but the word अवसान has no meaning Moreover निम्न is more often used with नाभि The poet has actually used the expression निम्ननाभि in the verse from Megh. referred to above निम्नम गात्रभङ्गा means distressed on account

of her thin or slender waist Note that in मध्यमा तथापि, no Sandhi has taken place Vide comm on this point and notes on IV-18 supra

VERSE 13 The words in the instrumental case in this verse might perhaps cause some confusion as in their construction इत्थंभाव is involved They are used in the sense of उपलक्षण or to indicate the existence of a particular state or condition (cf "इत्थंभूतलक्षणे Pāṇini II-3 21) and should be translated as characterised or distinguished by Construe कनककमलकान्तैः सद्य एवाम्बुधौतैः वदनबिम्बैः (उपलक्षिता), श्रवणतटनिषक्तैः पाटलोपान्तनेत्रैः (उपलक्षिता) स्तनसक्तकेशैः (च) (उपलक्षिता) यावित अद्य उषसि गृहमध्ये श्रिय इव संस्थिता The adjective कनककमलकान्तैः is not construed with नेत्रैः as eyes are never described as yellow but the colour of a woman's skin is often described to be like that of gold अम्बुधौतैः can be construed with नेत्रैः but is taken with वदनबिम्बैः as the whole face and not merely eyes are washed in the morning अद्य उषसि यावित गृहमध्ये श्रिय इव संस्थिता In this season women sit in their house in the morning like so many goddesses of beauty गृहमध्य = गृह मध्ये has no special meaning here संस्थिता does not refer to any posture such as sitting but just means stay or are seen or appear श्रिय इव—No special common property wherein women resemble the Goddess of beauty is mentioned We must understand a general resemblance consisting in such qualities as beauty inspiring presence etc between the two Women moving about in the house in the morning with beautiful faces and attractive eyes and dishevelled hair appeared charming and hence are compared to श्रिय कनककमलकान्तैः beautiful like golden lotuses सद्य एवाम्बुधौतैः only just washed with water These qualify वदनबिम्बैः वदनबिम्बैः (उपलक्षिता) characterised by round faces. असंसक्तकेशैः with their hair adhering to their shoulders This probably refers to women before they have arranged their hair into a braid पाटलोपान्तनेत्रैः—पाटलः उपान्तः येषां तानि, तानि च नेत्राणि च— with eyes the corners of which are red पाटल (adj) red उपान्त the corner or the angle of the eye. श्रवणतटनिषक्तैः (adj to नेत्रैः) adhering to or reaching as far as the sloping eyes For श्रवणतट vide note on श्रोणितट under II-18 supra संसक्त or निषक्त past pass part from सञ्ज सजति to adhere or cling to with सम् and नि respectively Having the corners red is a sign of the beauty of women's eyes Eyes are also

described as being so large as to touch the ears Sanskrit poets are notorious for their exaggerations In the description of women as in many other cases they indulge in the most astounding hyperbolical fancies Thus the breasts of women are described to be as large as water pitchers (कुम्भस्तनि) This however is a very mild description Sometimes the breasts in their eyes grow larger as large as are sufficient for the space of both hands extended ([illegible]) nay even as large as a mountain. Similarly the possession of wide eyes is according to them a sign of feminine beauty But when they come to describe them they do not rest content by endowing their ideal of beauty with wide eyes merely but they force upon her eyes so large as to easily extend as far as the ears thus making her in the eyes of poor ordinary readers who are not initiated into the poetical canons of propriety and naturalness a type of veritable ogre For a person who has drunk deep into Sanskrit literature these hyperbolical descriptions do not appear as ridiculous as they we fancy would appear to a person who comes to read Sanskrit anew A student should get accustomed to these which we trust would be enjoyed by him as he goes on For the description of eyes having red corners and reaching the ears compare among many others the following [illegible] Ku V 14 [illegible] \ VII 3, [illegible] Pa_du IV 13 [illegible] S D p 2,2 02

VERSE 14 [illegible] Other youthful women having quickly put off the dress fit for the night and (worn) at the time of enjoyment put on the dress fit for the day नक्त fit for night or night आशु quickly प्रहाय indeclinable from हा with प्र to abandon पृथु [illegible] ([illegible] to [illegible]) distressed by the weight of their large buttocks किंचित् नम्रा whose waists were a little bent down. This is not a happy expression The women's waists are not described as नम्र or bent down Waists are generally described as being thin or slender What the poet means is however pretty clear The women

themselves were a little bent down in their waist, somewhat like स्तोकनम्रा स्तनाभ्याम् Megh II 19; स्तनभर विनम्र moving slowly through fatigue caused by the weight of their breasts Ladies walking slowly are often described as doing so on account of the weight of their breasts or buttocks Cf श्रोणीभारादलसगमना' Megh II-19, यान यत्र नितम्बगुरुतया मन्दं विलासादिव ' Sak II 2 मात्रा(?) जघनस्थैर्येन यत्ता गन्तुं न शक्ता यथम् S D X p 332

VERSE 15 तरुण्य सवितुरभ्युदयकाले आननानि भूषयन्ति youthful women decorate their faces at the time of sun rise The other lines qualify तरुण्य नखपदचिह्नितस्तनाग्रान् स्तनाग्रान् वीक्षमाणा looking at the nipples of their breasts having their parts covered with mark (scratches) of nails It would have been better if we had merely स्तनान् instead of स्तनाग्रान् for obvious reasons पदम् a mark or an impression दन्तविक्षतपल्लवपरागस्य(?) स्पृशन्त्य touching the end of their sprout like lower lips cut by the teeth (of their lovers) अधरकिसलयाग्रम् the word अग्रम् has no sense here One wonders why the poet should now and then use such redundant words when they add no beauty to the expression किसलयम् a tender leaf often vying with बिम्ब as an उपमान for the lower lip Cf अधर किसलयराग " Sak I 21 अधरः किसलयानीव अधरकिसलयानि तेषामग्रम् according to " उपमितं व्याघ्रादिभि सामान्याप्रयोगे explained before रतमभिमतरसं तन्वन्त्य rejoicing at this pleasure (रत of the kind enjoyed by them at night) so much desired by them अभिमत (adj) agreeable to one desired by one रस may be taken either in the sense of pleasure or happiness or sentiment in which case the expression would mean love sentiment so much dear to them अभिमतरतवेषम् is also a good reading and means the dress of their choice worn at (the time of) enjoyment

VERSE 16 This verse contains the usual expression of good wishes on the part of the poet एष शिशिरसमय व नित्य श्रेयसे अस्तु May this Cold Season always conduce to your welfare श्रेयसे—The dative is used according to the Vartika क्लृपि सम्पद्यमाने च for which vide Apte's Guide § 88 श्रेयस् is a higher kind of pleasure or welfare Difference is made between श्रेयस् and प्रेयस् in that delightful small Upanishad viz, कठोपनिषद् Cf श्रेयश्च प्रेयश्च मनुष्यमेतस्तौ सम्परीत्य विविनक्ति धीरः I

तयो अय आददानस्य साधु भवति हीयतऽर्थाद्य उ प्रेयो वृणीते ॥ श्रेयश्च प्रयश्च मनुष्यमतस्तौ सपरीत्य विविनक्ति धीर । श्रेयो हि धीरोऽभिप्रेयसो वृणीत प्रयो मन्दो योगक्षेमाद्वृणीत ॥ II 1 2 The other lines qualify शिशिरसमय प्रचुरगुडविकार —प्रचुरा गुडस्य विकारा यस्मिन्—in which there are varieties of preparations of sugar cane प्रचुर many गुड treacle molasses a preparation from sugar cane known in Marathi as गुळ The sugar cane appears to be a peculiar characteristic of this season स्वादु रम्य which is pleasant on account of the sweet *Shalis* and sugar canes Cf 1 st l प्रवृद्धमदनस्ता in which sports of amour are excessive Cf प्रकामकामम् of verse 1 *supra* जात दर्प in which there is the pride of the passion of love (i e the passion of love rages highest) जात कन्दर्पस्य दर्प यस्मिन् This adjective naturally follows the previous one कन्दर्प the God of love hence the passion itself The word is derived in three ways (1) कन्दर्पयामीति मदाज्ज्ञानमात्रा जगाद च । तेन कन्दर्पनामानं त चकार चतुर्भुज । (2) कम् इति अव्यय कुत्सायाम् । कुत्सितो दर्पोऽस्य कन्दर्प । (3) क सुखम् तत्र तेन वा दृप्यति दृप arrogance pride प्रियजन हृत् which is the cause of affliction to the mind of (women) separated from their dear ones

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CANTO VI THE SPRING

This canto describes the most important of the Indian seasons and though the poet has placed it last it is by no means the least in importance This is shown by the number of verses the poet has assigned to it वसन्त or the Spring or the vernal season covers the months of Chaitra and Vaishakha roughly corresponding to the period running from the middle of March to the middle of May The word वसन्त is thus explained वसन्ति अत्र मन्मथाः It is interesting to read side by side with this canto the description of Vasanta that Kalidasa has given us in Raghu IX–20 ff and in Ku III 25 ff

VERSE 1 In this verse Vasanta is represented as coming like a warrior armed with a bow and an arrow to pierce the minds of lovers The weapons that are represented as belonging to Vasanta in this verse properly belong to Madana or the God of love (vide the last verse of this canto and our note on कामशर under IV-11 *supra*) But Vasanta is the trusted minister, the bosom friend and the unchanging companion of Cupid in his warfare of love (cf "क्रतु त हृदयगम सखा कुसुमायाजितकामुका मधु" Ku IV-24, 'तव प्रसादयात्कुसुमायुधोऽपि सहायमेकं मधमव लब्ध्वा *ibid* III-10 निपक्ष श्रीकण्ठो जयतनरमाय शशधरो वसन्त सामन्त कुसुममिषव सैयमबला' *sull d* p 24 253) and the weapons of the one are attributed to the other (हे) प्रिये सरताशुकाना मनांसि वेद्धु वसन्तयोद्धा समपागत O beloved the *Vasanta*-warrior has arrived to pierce the minds of (people) who are longing for sexual pleasures वसन्त एव योद्धा The reading सुरतप्रसङ्गिनाम् is also good and means of those who are attached to pleasures of senses प्रसग means attachment or addiction The two other lines qualify वसन्तयोद्धा The purpose for which the poet tells us the season has arrived gives us a general idea of the kind of description that we shall have in this canto The canto teems with descriptions of women and nature figures but very little and even when nature is alluded to it is described as being the exciter of love प्रफुल्ल सायक —प्रफुल्लचूताङ्कुरा एव तीक्ष्णसायका यस्य—who has for his sharp arrows full blown mango blossoms Cf 'त्वमासि मया चूताङ्कुर दत्त कामाय गृहीतधनुष। पथिकजनयुवतिलक्ष्य पञ्चाभ्यधिक शरो भव' Sak. VI—3 द्विरेफमाला गुण—द्विरेफाना माला एव विलसन् धनुर्गुण यस्य—who has for his shining bow string a line of bees This fact has already been explained in our notes under IV—11 *supra*

VERSE 2 प्रिय! वसन्ते सर्वं चारुतर (भवत) Every thing is extremely charming in the Spring, oh dear! The other lines give us the things that appear charming in this season चारुतरम् most lovely Though this is a comparative form yet it is not strictly used in the comparative sense तर here shows simply excess One may, however, take चारुतर in strict comparative sense and say that all these objects appear more lovely in this season than in any other द्रुमा सपुष्पा, trees are full of flowers सायं प्रदोषा evenings are delightful सुखा (*only*) pleasant (सुखयन्ति ते) प्रिय सकामा: Women are

full of the passion of love trees with flowers waters with lotuses women with the passion of love the wind with fragrance and the delightful evenings and pleasant days appeared all beautiful

अपर VERSE 1 This is an interpolated verse A mere glance at it is sufficient to show it to be the work of a man who does not understand anything of poetry यमनतरि नार्योऽपि मनान् कुमम म्नन सहार कुर्वन्ति In the Spring time women put on their breasts a garland of attractive flowers अपि has no meaning being apparently used for the sake of metre like the popular च व तु हि चाह गिर मचपक (कुसैर) सुवासिनं (वासन्त) they perfume their beautiful head (i e hair) with flowers with *Champakas* in them चम्पकम् is a kind of fragrant flower The first line gives no meaning as it stands The sense intended by its author appears to be this इयनयार हर्म्य कुनशनि (कुर्वन्ति) they make the mansion cool by a few drops of water This is done in this season by sprinkling water in the quadrangle or other part of the house Vide com for a different construction of the line

VERSE 3 अय वसन्त माणमव्यरमना वार्पीजनानं सामार्यं न्दाति This Spring imparts beauty to the waters of wells which (waters) had a girdle of jewels सौभाग्यम् beauty charm or grace Cf अनन्तरत्नप्रभवस्य यस्य हिम न सौभाग्यविलोपि जातम् Ku I 3 and Raghu XIII 19 The wells were studded with jewels on their borders Hence the waters looked as if they had a girdle of jewels We know that in the ideal world of poets the well had all sorts of jewels and pearls set in them Cf Megh II 13 तापजन्नाम् The genetive is used for the dative according to शेष षष्ठी Panini II 3-50 as in the classical instance of रजकस्य वस्त्र ददाति मणिमखलानां मणीना मेखला or मणव न्य मखला यत्र तानि मणिमखलानि तषाम् शशाङ्कभासा प्रमदाजनानां (अय वसन्त सौभाग्य ददाति) (This spring gives beauty) to women possessing the splendour of the moon शशाङ्कस्य भा इव भा यासा ता शशाङ्कभास तासाम् For प्रमदाजन vide note on वापिजन under II 22 *supra* कुसुमान्वितानां चूतद्रुमाणाम् (वसन्त सौभाग्यं ददाति) of mango-trees possessed of flowers The reading कुसुमानतानाम् is good and means bent a little under the flowers Some take मणिमखलानाम् and शशाङ्कभासाम् as independent nouns and not as adjectives to वापीजलानाम् and प्रमदाजनानाम् respectively and

explain them as "This spring gives beauty to girdles set with jewels and to the splendours of the moon" This is not as good as above For we see that there is a क्रम or symmetry running through the three lines consisting in the fact that each line contains a noun qualified by an adjective. This is shown by the third line wherein there is a noun and an adjective without the possibility of any doubt So we construe the other two lines so as to fit in with the third. If, however, मणिमेखलानाम् and शशाङ्कभासाम् are taken independently this symmetry is gone The waters of wells studded with jewels, women possessing the beauty of the moon and the mango-trees laden with flowers did all appear charming in this season which naturally is said to give them beauty.

VERSE 4 This and following three verses describe what is known as the प्रसाधन or decoration of women. Here we are told that they wear silken garments to cover their buttocks and thin cloth over their breasts विलासिनीनां नितम्बबिम्बानि कुसुम्भरागारुणितैः दुकूलैरलंक्रियन्ते The round buttocks of sportive women are (in this season) adorned with silken garments reddened with the colour of *Kusumbha* flowers. कुसुम्भम् is a kind of red flower. For the expression cf "इव सुन्दरी मल्लकन्यलकुम्भ कुसुम्भारुणं चारु चेल दधाना । समस्तस्य लोकस्य चेत प्रवृत्तिं गृहीत्वा घटे न्यस्य यातीव भाति" Jagannātha कुङ्कुमरागगौरैः तन्वंशुकैः (विलासिनीनां) स्तनमण्डलानि (अलंक्रियन्ते) and their round breasts are decked with thin garments made yellow or red by the colour of saffron गौर (adj) yellow or red Cf अमर quoted in com and "गौरः श्वेतेऽरुणे पीते विशुद्धे चन्द्रमस्यपि" हेम. स्तनमण्डलानि round or circular breasts (स्तनानां मण्डलानि or स्तना मण्डलानीव).

VERSE 5. The same topic is continued here We are told that women beautify their ears with suitable, fresh *Karnikāra* flowers and their waving dark hair with the *Aśoka* and the full-blown *Navamallikā* flowers प्रमदाजनानां कर्णेषु योग्यं नवकर्णिकारं कान्तिं प्रयाति-A suitable fresh *Karnikāra* flower attains beauty on the ears of women (i. e it appears very beautiful on their ears or becomes them) For the decoration of women with flowers vide Megh. II 2.

VERSE 6. In this verse we are told that women put on necklaces on their breasts besmeared with sandal powder bracelets and armlets round their hands and belts round

then waists अनङ्गातुरमानमाना नितम्बिनीना स्तनेषु सितचन्दनाद्रा हारा सङ्ग प्रयान्ति Necklaces wet with white sandal pigment come in contact with the breasts of ladies with beautiful buttocks whose minds are afflicted by Love अनङ्ग the bodiless one, the God of love The story of the body of the Indian Cupid being burnt to ashes by fire coming out from the third eye of God Shiva is beautifully related by Kalidasa in his Kumara Sambhava Canto III आतुर (*adj*) tormented or afflicted सितचन्दनाद्रा is used proleptically Breasts were besmeared with sandal and when necklaces were put on them they became wet भुजेषु वलयाङ्गदानि (सङ्ग प्रयान्ति) Armlets and bracelets (come in contact) with (their) hands For this line vide IV 3 जघनेषु काञ्च्य (सङ्ग प्रयान्ति) Girdles (come in contact) with (their) waists Note the difference between these three words viz श्रोणी-णि, नितम्ब and जघनम though they are often confounded and used promiscuously to express 'buttocks श्रोणी -णी is the regular waist नितम्ब is the hinder part of the waist the buttock जघनम् the frontal part of the waist Cf ' कटि श्रोणि ककुद्मती" and " पश्चान्नितम्ब स्त्रीकट्या क्लीबे तु जघन पुर ' अमर काञ्ची-ञ्चि (*f*) is the woman s girdle or zone furnished with small tinkling bells or other ornaments For this line cf धन्य जघने काञ्चीमञ्च स्रजा स्वरिमरम ' Git 12

VERSE 7 This verse describes the perspiration arising on the faces of ladies through fatigue in amorous sports विलासिनानां वक्त्रेषु स्वेदोद्गम स्तनान्तरे विस्तरतामुपैति On the faces of sportive women the rising perspiration spreads in the interval of their amorous sports स्वेदोद्गम the rise or exudation of perspiration स्तनान्तरे अन्तरम् interval either of time or space With the reading स्तनान्तरे for स्तनान्तर we shall have to supply च after it (वक्त्रेषु स्तनान्तरे च) and understand that perspiration arose on the faces as well as in the interval of their breasts Though this is good, yet not so charming as स्तनान्तर The reading स्तनान्तर मौक्तिकसङ्गरम्य (beautiful through its contact with pearls in between the jewels) is bad as no ornaments of pearls or jewels are ever worn on the face if we except the nose ring (नथ) For the idea of the reading in the text vide IV-17 *supra* and note thereon. मौक्तिकतुल्य रूप -मौक्तिकतुल्य रूप यस्य (*adj* to स्वेदोद्गम) Whose form was

similar to pearls The comparison of the rising drops of perspiration on the faces of ladies with pearls is very beautiful सपत्ररेखेषु vide note on सपत्रलेखानि under IV-5 *supra* हेमाम्बुरुहोपमेषु (*adj.* to वक्त्रेषु) resembling gold lotuses अम्बुरुह – इम a lotus that which grows in water उपमा coming at the end of compounds means like निभ, सङ्काश etc "similar to" or 'resembling and is like them what is known as a वाच्यलिङ्ग i e having the same gender as the words it qualifies i e in short, an adjective Cf 'स्युरुत्तरपदे त्वमी (वाच्यलिङ्गता स्युः यता) । निभसङ्काशनीकाशप्रतीकाशोपमादयः ' अमर , (उदिना भूतल्पत्स्या ड्या । यथा पितृभुत , पितृल्प , पितृकल्प)

VERSE 8 This verse tells us that the Spring is such a great exciter of passions that ladies feel love sick even when their lovers are near them गात्राणि उच्छ्वासयन्त्य नार्य कामुकेषु समीपवर्तिषु अपि (सत्स) समुत्सुका एव भवन्ति Women refreshing their bodies feel extremely love sick (in this season) even when their lovers are by उच्छ्वासयन्त्य (nom plu of the fem of the pre par of the causal of उत्+श्वस्) causing to breathe refreshing by giving them rest कामुक a lover समीपवर्तिषु अपि—The force अपि is as follows Women had already indulged in amorous sports as is shown by their drooping limbs Their lovers too were quite near them Under these circumstances there was no reason why they should grow love sick because they had in their power all the means of satisfying their passion as soon as it arose in their heart In fact they had satisfied their passion and yet they grow love sick This is due to the highly exciting nature of the season What the poet aims at describing when he says that women become love sick even when their lovers are near is exactly this extremely exciting nature of the season Such descriptions are often found in literature Cf S D p 14 य कौमारहर स एव हि वर etc श्लथसन्धीनि (*adj* to गात्राणि) the joints of which have become loose or relaxed, drooping This was due to amorous enjoyments मदनसमाकुलानि oppressed by love For कामुक vide note under V-16 *supra* The reading समीपवर्तिष्वद्य मुना प्रियेषु is bad as all the charm of अपि is gone समीपवर्तिष्वपि कामुकेषु must have been only the scribe's slip for the reading in the text

VERSE 9. स्मरः अनङ्गः प्रोषितभर्तृकस्य प्रमदाजनस्य अङ्गानि तनूनि करोति The God of love renders thin the limbs of women whose lovers are absent. तनूनि पाण्डूनि etc. are predicative adjectives of अङ्गानि. प्रोषितभर्तृकस्य प्रोषितः भर्ता यस्य—The affix क is added to बहुव्रीहि compounds when the last member is a feminine noun ending in ई or ऊ, or a noun ending in ऋ, नद्यृतश्च Panini V-4-153. पाण्डूनि pale. मदालसानि dull or languid or full of dulness or sluggishness. This is an instance of मत्वर्थप्रधान निर्देश (for which see note on मांसलम् under I-6) for मदालस is itself an adjective meaning dull or languid. मुहुर्मुहुः often and often. जृम्भणतत्पराणि (adj. to अङ्गानि) inclined to yawning. Note that yawning is peculiar only to the mouth while this adjective qualifies all the limbs (गात्राणि). This is not very happy. Having dull slender emaciated limbs and being always inclined to yawn showing that the lady has no heart for anything to do are signs of the lover being absent. The reading करोति लावण्यससंभ्रमाणि is bad as it gives no good sense and one does not understand what the adjective means when applied to गात्राणि. The word प्रोषितभर्तृकस्य is moreover a necessity in the sentence. For a description of the yawn of a lady vide चक्रीकृतभुजलतिकं वक्राकुञ्चितवक्त्रमुन्नमद्ग्रीवम् । नी हरति कस्य हृदयं हरिणदृशो जृम्भणारम्भः Subha. p. 287-426.

VERSE 10. This verse describes women in the prime of youth and under the influence of the God of love. But the description is given in a round about poetical way. The bodies of women are supposed to be in the possession of Cupid who has made them his residence. But he has occupied the various parts of the bodies in various forms. Thus when the poet wants to describe the tremulous glances of ladies he tells us that the Cupid who lives in their eyes is unsteady. Similarly instead of saying that the cheeks of ladies are pale or their breasts hard the poet says that Cupid is pale in their cheeks and hard in their breasts and so on. स्त्रीणामनङ्गः अद्य बहुधा स्थितः The Cupid of women resides (in their bodies) in this season in various forms. मदिरालसेषु नेत्रेषु लोलः (अनङ्गः) unsteady in their eyes languid through wine. मदिरालसेषु as going with नेत्रेषु is explained in three ways: (1) मदिरया अलसानि तेषु (2) मदिराणि च अलसानि च तेषु where मदिराणि=मदजनकानि according to राघवभट्ट on Śak. I-23. मदिरेक्षणलक्ष्माणि (Eyes) which are languid and which show

signs of intoxication (of youth) (3) मदयन्ति तानि मदिरार्णां, तानि च अलसानि च तेषु (Eyes) which are fascinating or bewitching and languid गण्डेषु पाण्ड pale in their cheeks स्तनेषु कठिन hard in their breasts मध्येषु निम्न sunk or slender in their waists जघनेषु पीन fat in their buttocks Unsteady, languid eyes hard breasts a slender waist and fat fleshy buttocks are all marks of feminine beauty For the general idea of the verse cf "अङ्गा कुचया कृश विलग्ने निपुण चक्षुषि विस्तृत नितम्बे । अधरेऽरुणमाविरस्तु चित्ते करुणाशालि कपालिभागधेयम् quoted by कुवलयानन्द under उल्लासालंकार and Megh II 19 so many times referred to above

VERSE 11 काम प्रमत्तजनस्य अङ्गानि निद्रालसविभ्रमाणि करोति The God of Love renders the limbs of women slow, through sleepiness in their graceful sportive movements Supply some such word as अभिमूर्तां or वय Women kept late hours at night being under the influence of Love and hence the slowness of the movements of their bodies निद्रालसविभ्रमाणि- is a predicative adjective of अङ्गानि निद्रया अलसा निद्रालसा तादृशा विभ्रमा येषां तानि-the sportive movements of which are dull through sleep अलस (adj) languid dull tired For विभ्रम vide note on II 7 supra वाक्यानि किंचिन्मदलालसानि (करोति) renders the sentences or words somewhat solicitous (for pleasure) through intoxication When women were drunk their unguarded words expressed their desire for enjoyment The reading मदलालसानि as going with वाक्यानि is not good We have explained it above as मदन लालसानि लालस (adj) means ardently longing for or eagerly desirous of So मदलालसानि has been explained as (words) which are लालस or which long for (pleasure) through intoxication i e which express a desire for pleasure It should be noted that this meaning is obtained in rather a forced way and does not appear to be natural The natural meaning would be मदे लालसानि eagerly desirous of intoxication This would mean that the words of ladies expressed a desire for an intoxicating drink This too is hardly good as the idea of being desirous of which is contained in लालस and which naturally belongs to a human being is ascribed in each case to वाक्यानि to which it cannot be ascribed except in an indirect manner The com explains मदलालसानि as मदेन लालसानि (quivering through intoxication) and quotes a lexicon

for this meaning of लास्य The sense would then be that the words of ladies trembled as they came out of their mouths as the words of intoxicated people do. This is good, but it must be noted that this meaning of लास्य is not commonly met with On the whole the reading मदिरालसानि adopted by L appears to be better It means that the sentences were dull on account of the wine The ladies were drunk and consequently were unable to speak eloquently but talked in rather a dull languid way For लास्य vide 'पादुना नेत्रुना लेन्ना नर्तनं लास्यमपि च' यास्य quoted by Mallinatha on 'ग्रावां विनयस्य लास्यतालम' Si IV 6 वीक्षितानि भ्रूभङ्गजिह्मानि (स्थानि) render their glances crooked or side-long on account of the knitting of the eye-brows वीक्षितानि a noun according to नपुंसके भावे क्त The natural languid movements of the bodies of women and their dull words and side long glances are represented as being brought about by the God of love Cf मदविभ्रमासकल्या प्रिय मन्मथमिश्रा विभ्रमविलासाः। उपनिषदि सार्तिरीणा यैवतनकृत एव रतिशासि quoted by S D p 49

VERSE 12 प्रियङ्गुमिश्रानिशिखामालय स्तनेषु स्नुवनमाश्लिष्य To (lit on) their white breasts is applied sandal pigment by sportive women मदालसानि (i.e. to अङ्गानि) languid through intoxication प्रियङ्गु मालय (i.e. to चन्दनं) which was mixed with Priyangu, Kalajala and Kerala प्रियङ्गु (f) is a kind of creeper which is said to put forth blossoms when touched by women Vide the verse quoted under verse 18 supra But how can sandal pigment with which the breasts are besmeared be mixed with the Priyangu creeper? प्रियङ्गु (n) means saffron and this word must be understood in this sense here But we have कुङ्कुम again which also means saffron In order to avoid repetition we must understand that by using two words viz, प्रियङ्गु and कुङ्कुम meaning the same thing the poet is referring to two kinds of saffron The author has used such a pair of words before Cf III-13 supra and note thereon For कालेयक vide note under IV 5 supra अस्त past. part of अस with अनु-अस्त to besmear मृगनाभिमिश्रितम् (चन्दनम्) mixed with musk मृगनाभि (f) the naval of the deer hence musk which is found in their naval

VERSE 13 जन गुरूणि वासांसि गुरु विहाय तनूनि (वासांसि) धत्ते People at once cast aside heavy garments and put on light ones. In Spring the shadow of the coming Grishma is cast before and hence the change of garments. श्रम साद्र (जन) with their limbs drooping on account of the intoxication of love. This seems to be a favourite adjective with the poet while describing people in this season. लाक्षारसरञ्जितानि (*adj* to तनूनि वासांसि) reddened with the juice of lac. सुगन्धिकालागरुधूपितानि (*adj* to तनूनि वासांसि) perfumed with the fragrant black *Agaru*. The garment in favour of which the old heavy ones were discarded were light, dyed red with the juice of lac and fumigated with the incense of a fragrant kind of sandal.

VERSE 14. In this verse we are told that the exciting season affects the minds not only of human beings but also of beings of lower order. पुंस्कोकिल प्रियां चुम्बति The male cuckoo kisses his beloved. The male cuckoo figures a good deal in Sanskrit erotic poetry. Its notes are described to be highly love inspiring. Cf. Ku III-32 पुंस्कोकिल –पम् – कोकिल – The peculiar Sandhi is obtained according to " पम संपम्पर " Pan. VIII-36. चूतरसासवेन मत्त रागत्त (*adjectives* to पुंस्कोकिल) intoxicated with the wine of the juice of mangoes and exhilarated by love. The चूत appears to be a favourite food with the cuckoo. Vide the verse from Ku. referred to above. अम्बुजस्थ अयं कुजद्द्विरेफोऽपि प्रियाया प्रिय चाटु प्रकरोति. This humming bee too seated on a lotus addresses pleasing flattery to his beloved. कुजद्द्विरेफ –कुजश्चासौ द्विरेफश्च (कर्मधारय). The प्र in प्रकरोति is redundant and appears to be put in for the sake of metre and for the alliteration in प्रिय प्रियाया प्रकरोति. चाटु or टु (n.) means pleasing or agreeable words, or sweet on coaxing speech or flattery especially addressed by a lover to his beloved in order to win her affection. This flattering speech in the form of the humming was much liked (प्रिय) by the female bee as flattery from their lovers is naturally pleasing to young members of the fair sex. The greater part of the tenth canto of गीतगोविन्द consists of such coaxing addressed by Shri Krishna to his mistress Radha. Cf. "विरचितचाटुवचनरचनं चरणे रचितप्रणिपातम्" Git X1, " प्रियादात प्रियतम इव प्रार्थनाचाटुकारः" Megh 1-31 and Amaru 82. For चाटु in the sense of mere

agreeable cooing word without any idea of lover and beloved cf. गजस्कन्धस्तः । मत्तरि... Bh. II-31. The word is also written ... ( ) in the same sense. Cf. मातंगिना न विरह... कुवलय प्रेममस्य नर कृतो स्मि ...

VERSE 15. ... The mango trees make the mind of ladies exceedingly love sick. The other words in the verse are adjectives of ... नम्रा ...-bent low by the clusters of reddish young foliage. ... a sprout or a young leaf. स्तवक a bunch or cluster. Cf. ... Bh. II 104. ... Megh II 12. ... the beautiful branches of which are loaded with flowers. ...—This form is obtained by the addition of इन to ... according to ... Panini V. 2 36 which means that इत is added on to words like ... etc. in the sense of being full or possessed of, e. g. ... shaken by the wind.

VERSE 16. ... The Ashoka trees make the heart of persons in the prime of youth full of grief (or love sickness) when looked at (by them). नवयौवनानाम् ... may refer to either men or women in the prime of youth. The poet probably intends to refer to both. Note that there is a pun on the word अशोक. Though the tree is अशोक (possessing no grief) it yet makes the heart सशोक (full of grief). The meaning is that the Ashoka being one of the five arrows of the God of Love (vide note under IV-11 ...) in pierces the heart with a love longing and hence grief if that longing be not satisfied instead of making the heart like it ... अशोक (i.e. devoid of grief). The following verse contains a similar idea. ... Nai IV 94. ... (... to अशोक) full of foliage ... (... with अशोक), bearing a collection of flowers red like the colour of corals from the stalks. At the end of ... or

the cold Season the trees ha l lost all then leaves an l ha l remaine l only in trunks and stumps but now in Spring they began to put forth leaves an l flowers The leaves an l flowers of the Ashoka are red We are told here that the flowers of the Ashokas were re l from then very stalks आ स्कन्ध from the root (i e the stalk) th preposition आ is used to express the limit inceptive (अभिविधि) or in the sense of from and also the limit exclusive or conclusive (मर्यादा) or in the sense of till as far as an l in both cases governs the Ablative case e g आ मूलाच्छ्रोतुमिच्छामि Sak I or आ कैलासात् Megh 11 where आ denotes the limit inceptive, ' आ परितोषाद्विदुषाम् ' Sak I—2 where आ denotes the limit exclusive In the present case स्कन्ध is Ablative, the termination तस् being a lded in the sense of the Ablative according to पञ्चम्यास्तसिल् Panini V 3 7 Sometimes आ in the two above senses forms an अव्ययीभाव compound (' आङ्मर्यादाभिविध्योः ' Panini II-1-1) when joined to a noun e g आजन्म from the birth आमरणम् till death

VERSE 17 This verse tells us that the young Atimukta creepers full of leaves and flowers create a longing in the heart of lovers समवेक्ष्यमाणा बालातिमुक्तलतिका कामिमनःसु सहसा उत्कण्ठां कुर्वन्ति The young Atimukta creepers when seen suddenly inspire the minds of lovers with longing समवेक्ष्यमाणा nom plu of the pre part pass of सम् अव ईक्ष अतिमुक्तलतिका also known as माधवी (Madhavi कुसुम or वासन्ती is a kind of creeper represented as twisting itself round the mango tree an l as the beloved of that tree Cf " इदानीं सहकारमनेनोपाविमुक्तलता पल्लवितां सहन " Sak III परिगृहाण गते सहकारतां त्वमतिमुक्तलताचरितं मयि " M IV—13 The two other lines qualify बालातिमुक्तलतिका मत्त मुदा —मत्ताश्च ते द्विरेफाश्च, तैः परिचुम्बितानि चारूणि पुष्पाणि यासां ता —The charming flowers of which are kissed by intoxicated bees मन्दा प्रवाला —मन्दुधाराः अनिलेन आकृम्पिता नम्राः (नम्राश्च सुकुमाराः) प्रवाला यासां ताः =the soft bending leaves of which are set in motion by the gentle breeze

VERSE 18 (क) प्रिय कुसुमचन्द्रमनुराग परा पाखी दृष्ट्वा कस्य मनुष्यस्य मनः मदनबाणनिपातघातैः न भवत् The heart of what person an l so (who has got (any) feelings O beloved is not affected by the fall of the arrows of the God of Love at the sight of (lit after seeing) the excellent beauty of the

clusters of the blossoms of *Kurabaka* trees कुरबक a species of amaranth or a tree of unfading flowers This tree is said to put forth flowers when it is embraced by women This is one of the conventions of Sanskrit poets The following verse brings together all these conventions about the trees putting forth blossoms ' स्त्रीणां स्पर्शात् प्रियङ्गुर्विकसति बकुलः सीधुगण्डूषसेकात्पादाघातादशोकस्तिलककुरबकौ वीक्षणालिङ्गनाभ्याम् । मन्दारो नर्मवाक्यात्पटुमृदुहसनाच्चम्पको वक्त्रवाताच्चूतो गीतान्नमेरुर्विकसति च पुरो नर्तनात्कर्णिकारः' quoted by Mallinatha on Megh II–15 मञ्जरी (*f*) a sprout or bunch of blossoms सहृदय one who possesses a heart i e feelings which reside in it हि should be taken in the sense of अवधारण which may be expressed by indeed certainly The reading 'हि पथिकस्य for ' सहृदयस्य though charming on account of the introduction of the usual traveller is not so good, as another हि is uselessly brought in कान्तामुखद्युतिमुषाम् (*adj* to मञ्जरीणाम्) possessing the beauty of the face of (his) beloved One wonders what resemblance there is except in the fancy of the poet between the face of a lady and the bunch of the blossoms of a Kurabaka tree Kalidasa in this poem now and then uses such comparisons as do not appeal to us This probably is an imitation of the miniature poet अचिरउद्गताभिः (*adj* to मञ्जरीभिः) which have just shot out The idea of the verse is When a sentimental person looks upon a Kurubaka tree full of blossoms he knows that the tree must have been embraced by ladies This probably recalls to his mind many a happy occasion when he himself must have been with regard to his beloved in the same pleasant situation in which the Kurabaka was before it began to put forth blossoms This recollection is followed by a volley of the arrows of Love directed at his heart,

VERSE 19 Here the earth covered all over with the red Kinshuka forests is compared to a young bride dressed in red कमलसमय मवा कुसुमावनम्रैः किंशुककवनैः सर्वा समाचिता इव भूमिः रक्तांशुका नववधूः इव भाति–In the spring time the earth at once covered on all sides with the forests (वन) of *Kinshuka* trees bent down with flowers appears like a new bride dressed in a red garment किंशुक (explained as किंचित् शुकः इव) किंशुक पलाशपर्यायवाचिन्) is a kind of tree known also as पलाश which has beautiful red blossoms but without any odour किंशुकम् means a blossom of that tree Cf विद्यार्थिना न शाभन्त निर्गन्धा इव

किंशुका Chm 7 It appears that the kimshuka blossoms in Spring Cf 'उपहित शिशिरापगमश्रिया मुकुलजालमशोभत किंशुके । प्रणयिनीव नखक्षतमण्डनं प्रमदया मदयापितलज्जया' Raghu IX-27 रक्तांशुका-रक्त मशुक यस्या सा—Here a young bride is described as dressed in red while in III-1, *supra* we have seen a नववधू dressed in white Whether the poet is actually referring to any real social customs of his days or whether he dresses his young brides in whatever dress suits his fancy at the moment without any regard to social customs one is not able to know positively at present Is it that the dress of a bride varied with the season? अग्निसदृशी (*adj* to किंशुकैः) resembling blazing fire (i e appearing as red as blazing fire) मरुता नम्रैः (*adj* to किंशुकैः) shaken by the wind मरुता instru of मरुत the wind हि is apparently used without any meaning for the sake of metre though one can explain it away, as we did in the last verse as being used पादपूर्त्यर्थ or to express emphasis

VERSE 20 The idea of this verse is that the kimshuka and the karnikara flowers are already too much for the young lover But when the cuckoo begins to coo its sweet notes become quite intolerable to him Translate Is not the mind of young men which is riveted on their beautiful faced (beloveds) (already) broken (or split into two) by the *Kimshuka* flowers possessing the splendour (i e the redness) of the beaks (lit mouths) of parrots is it not (already) burnt by the flowers of the *Karnikara* trees that (यत्) this cuckoo again wounds it with its sweet notes (lit words)? The poet means to say that it is very cruel on the part of the cuckoo to do so For किंशुक vide note under the last verse द्युति lustre शोभा कान्तिर्द्युतिश्छविः" अमर कर्णिकार is a kind of tree which puts forth blossoms when ladies dance before it (vide the verse quoted under IV-18 *supra*) Its flower too like the kimshuka possesses an excellent colour but no smell and hence is not liked Cf वर्णप्रकर्षे सति कर्णिकारं दुनोति निर्गन्धतया स्म चेतः । प्रायेण सामग्र्यविधौ गुणानां पराङ्मुखी विश्वसृजः प्रवृत्तिः Ku III 28 दग्धं न इतम् Is it possibly not made burnt? इतम् is not required सक्तमानसम्—मनसि सक्तं मानसम्, भाग निरिक्त-attached to or riveted upon ladies with beautiful faces

VERSE 21 This verse describes the effect of the

sweet notes of the male-cuckoos and "the murmuring of innumerable bees" on the mind of women staying in their families i. e. with their husbands. It argues a good deal for the love inspiring character of the cuckoos' cooing and the bees' humming when they have power to unsettle the modest, bashful heart of ladies living with their husbands. पुंस्कोकिलैः भृङ्गैः (च) वधूनां लज्जान्वितं हृदयं कुलगृहेऽपि क्षणेन पर्याकुलं कृतम् In a moment have the male cuckoos and the bees agitated (पर्याकुलं कृतम्) the bashful and modest mind of ladies even in the house of (their) families. लज्जान्वितम् full of bashfulness. सविनयम् possessed of modesty. क्षणेन—The instrumental is used according to "अपवर्गे तृतीया" Pāṇini II-3-6. The instrumental is used with words expressive of *time* and *place* when the accomplishment of the desired object is meant to be expressed e. g. द्वादशवर्षैः व्याकरणं श्रुतम्, क्रोशेन पाठोऽधीतः (Apte's Guide § 53). कुलगृहेऽपि even in the house of their families i. e. in the house of their husbands i. e. while staying with their husbands. The force of अपि is that a lady staying with her husband has nothing to fear from the cuckoos and bees as it is not possible that she would suffer much from love-sickness when her husband is near. Yet we are told that the mind of such ladies is made anxious by the cuckoos and bees. This means that the notes of cuckoos and hummings of bees are highly exciting. Some explain कुलगृहेऽपि as even in the house of high born persons taking कुल in the sense "of a high or noble family." This would mean that generally ladies in high family are not susceptible to influences of this kind but the cuckoos and bees have such a great power to excite the mind of woman that even these ladies are agitated by their notes. But this is not half so charming as the first way, for in the court of the God of Love there is no such distinction as ladies in high or low families all of them being equally apt to be influenced by him and his coadjutors such as the cuckoo the bee etc. कलवचोभिः उपात्तहर्षैः (adjectives to पुंस्कोकिलैः) whose notes (lit. words) are sweet and indistinct and which are possessed of joy. कल (adj) sweet and indistinct. उपात्त past. pass. part. from उप+आ+दा. उन्मदकलानि वचांसि कूजद्भिः (going with भृङ्गैः) uttering sweet indistinct sounds through excessive intoxication. The reading उन्मदकराणि वचांसि is also good and means intoxicating words.

VERSE 22 This verse describes the vernal wind वसन्ते नराणां हृन्मानि हरन् वायुर्विवाति In Spring the wind blows forcibly (वि) attracting the minds of men. The other lines qualify वायु कुसुमिता सहकारशाखा उत्कम्पयन् shaking the branches of mango-trees full of blossoms For कुसुमित vide note on पुष्पित under VI-15 supra सहकार is a very fragrant kind of mango-tree Cf आम्रभूता रसालोऽसौ सहकारोऽति सौरभः मत परभृतस्य वचांसि दिशु विसर्पयन् wafting the notes of the cuckoo through the quarters It is common experience that wind spreads the sound all round which in its absence would not have travelled so long परभृत -ता (nourished by another) means the Indian cuckoo It is said that the cuckoo lays its eggs in the nest of the gullible crow which thinking the eggs to be its warms and hatches them and nourishes and brings up the young ones till they grow old enough to abandon ungratefully the nest of their nourishers Hence the cuckoo is known as परभृत (परेण भृत) अन्यपुष्ट, परपुष्ट etc and the crow as परभृत् (परान् बिभर्ति or भरति) Cf प्रागन्तरिक्षगमनात्स्वमपत्यजातमन्यैर्द्विजैः परभृताः खलु पोषयन्ति Sak V 22 नीहारापगमेन सुभग lovely in consequence of the disappearance of the falling of snow While the snow was falling the wind was unbearable on account of its extreme coolness विगम disappearance सुभग very fortunate lovely charming beautiful Cf कल्पान्ति सुभगः क्षपाद्य कि परिधिरसावाणेश्व Raghu XI 80 न तु ग्रीष्मस्यैवं सुभगमपराद्धं युवतिषु Sak III

may ask what is the propriety of सविभ्रम in सविभ्रमस्मितावदात. We know that the smile is white. But does it make any difference in the colour of the smile of a lady whether she be सविभ्रम or not? We think that सविभ्रम here serves no purpose as there would be no difference in the smile of a lady whether she is सविभ्रम or otherwise. We thus have here the fault known as अपुष्टार्थ which means मुख्यानुपकारित्व i. e. what does not help or what is not needed for understanding the principal idea. Here the principal idea is as white as a lady's smile. The adjective सविभ्रम is not required for understanding it as the fact of the lady being सविभ्रम would not affect the whiteness of her smile. The usual example of this fault is विलोक्य वितते व्योम्नि विधुं मुञ्च रुषं प्रिये. Here the word वितत serves no purpose as regards the giving up of wounded pride. Vide S. D. VII p. 360. (उपवनानि) मना गमस्त्विनानि मनांसि प्राग (हरन्ति) (The pleasure groves attract) the minds of youths sullied by passions long ago. The idea is that the minds of youths are attracted long before the mind of a sage gives way because the former's minds are गतमस्त्विनानि while the latter's is निरञ्जन. समस्त्विनानि—A mind which entertains no passions which takes the smiles and frowns of Fortune with equal thanks is looked upon as clear, hence a mind which entertains passions is consequently said to be sullied or stained by them. For a similar idea and a general description of the season cf. निःसीमनदकाममारहति परिमलमुषितयमिनिलिप . . . नवरुचिमन्धय(?)म्चामर्मोहयति मनांसि मानम् मसत्व" S. H. p. 346.

VERSE 24. मधौ मधुमन्दितजगनाः मधुराकिळश्रृङ्गनादैर् नराणां हृदयं प्रसभं हरन्ति—In the month of Chaitra women forcibly attract the heart of men by means of the sweet sounds of cuckoos and bees. Here we understand the instrumental भृङ्गनाद as करण तृतीया i. e. used to express the instrument or means by which an action is done. The idea is that the notes of cuckoos and the hummings of bees being very exciting greatly help women in captivating the hearts of men so much so that women are said to bring about their desired object by means of the sweet sounds of cuckoos and bees. The citadel of the heart of men has already been bombarded by the exciting notes of cuckoos and bees and when women

with gold girdles round their waists and pearl necklaces on their breasts appear on the scene the fortress falls in a moment We may also take मधुरस्रोतकिल्भृगनादे as an उपलक्षणे तृतीया and construe as मधुरकोकिलभृगनाद (उपलक्षित) मधौ मासे (in the month of Chaitra characterised by the sweet notes of cuckoos and bees) कोकिलाश्च भृगाश्च कोकिलभृगा तेषा नादा कोकिलभृग नादा मधुराश्च ते कोकिलभृगनादाश्च तै मधु means *vide*, *also* the Spring or the month of Chaitra which together with the month Vaishakha also known as माधव, forms the Spring Here the word must be taken in the sense of Chaitra as it is qualified by मास Cf for this meaning of मधु भास्करस्य मधुमाधवविव ' Raghu XI-7 एकस्मात् मधुमासमवे ' K Note that the names चैत्र वैशाख etc for the various months appear to be later as they evince a good deal of the knowledge of astronomy They are in fact given from the position of *the full moon in relation to the various constellations of* stars . Thus चैत्र means the month in which the full moon stands in the constellation Chitra (चित्रया युक्ता पौर्णमासी यस्मिन् स चैत्र) वैशाख -विशाखया युक्ता पौर्णमासी यस्मिन् and so on प्रसभम् (*adv*) forcibly Cf तवास्मि गीतरागेण हारिणा प्रसभं हृत Sak I-5 आलम्बि हेमरसना (*adj* to नार्य) with their gold girdles hanging round their buttocks स्तनसक्तहारा with their necklaces adhering *to their breasts* कदर्प दर्प्प with their slender bodies relaxed through the intensity of passion कन्दर्प the pride or arrogance of love, hence intensity of passion Cf V-16 On account of the intense passion of love raging in their hearts which led them to indulge exceedingly in amorous sports the women felt drooping in their bodies This is a very common epithet of women which we have met more *times than one* For *तनु* vide *note on the word under* III 1 *supra*

VERSE 25 सर्वे जना सिविदुन दृष्ट्वा मदयति All persons feel joy at the sight of mountains The other lines qualify सिविदुन and give us the romantic characteristics which make the mountains so joy inspiring in this season सिविदुन (*acc plu*) those which support the earth Reference has already been made to the idea that the mountains support the earth नानामनोज्ञ स्थान् the bord is (अन्त) of which are adorned with beautiful flower trees of various kinds अन्त a skirt a

bor l ı or a side दन ल्कम्मद्रुमा —Explain this in three ways (1) कुसमप्रधाना द्रुमा कुसमद्रुमा (मध्यमपदलोपी) trees the principal object of which is their flowers मनोज्ञाश्च ते कुसुमद्रुमाश्च (कर्म धारय) (2) मनानानि च तानि कुसमानिच तैयुक्ता द्रुमा (3) मनानानि कुसुमानि यषा ते मनोज्ञकुसमा, मनोज्ञकुसमाश्च ते द्रुमाश्च हृष्टा ‍इत्यादि the regions (दश) on whose summits are vociferous with the notes of overjoyed cuckoos For सावन्दश vide note on निनन्दन्श under II 15 *supra* For उपयुक्त vide note on ... under verse 22 *supra* शैलयजाल ... whose numerous boulders are covered with a number of *Shaileya* plants जालम् and ... both mean a collection or a number शैलेयम् is a kind of plant which is said to grow on rocks and is very fragrant (शिलाया भवम्) Cf ... Raghu VI 51 and ... Ku I 55 Mallinatha commenting on the latter of these passages explains the word as शिलाया ... गन्धद्रव्यविशेष परिणद्ध past pass part of परि+नह to cover or envelop ... (a surface) is sometimes used at the end of compounds without much alteration of meaning

VERSE 26 This verse describes the condition of a traveller at the sight of blossoming mango trees Note that the mango is one of the five arrows of Cupid and hence its dreadful influence on the poor traveller separated from his beloved It should also be remembered that the mango according to the poet s convention blossoms when ladies sing in presence ... कुसुमितमन सहकारवृक्ष ... निर्गन्धि The traveller on seeing mango-trees full of flowers closes his eyes (that he may not set his eyes upon the to him unbearable trees) ... गच्छति ... on who plods on his way ... faints ... shuts his nose by the hand (probably to ward off the fragrance which he does not want to take in as it would make *him love sick the more*) उच्चै क्रोशति cries out aloud (some such words as ...) ... —(qualifies ...) The frame (तनु) of whose mind is depressed on account of the separation from his beloved

VERSE 27 Construe ... कुसुममास मानिनीनां मानस मन्मथ ... मत्तमधुकराणां कोकिलानां च नादै कुसुमितसहकारै कर्णिकारैश्च मर्दयन्तीव ... Translate With the notes of the cuckoos and (the

mun mers of) the bees an l the blossomin_ mang, tic s and the *Karnikāra* tre s the charmin_ flowery month stril es at the heart of proul ladies for the kin llin_ of the passion of love (therein) as if with so many sharp arrows The rle is that proul ladies had held aloof from then lovers but th flowery month kindled love in their heart with the notes of the cuckoos an l the humming of the bee The result probably was that they relent d and showed favours to their lovers The flowery month is looked upon as an archer who strikes at the heart of proud ladies His arrows are the notes of the cuel cos etc and his object in striking at their heart is to kin lle love therein with a view to make them relent कुसुममास the month of flowers वसन्त is l nown as कुसुमाकर (cf Gitā X-35) and वसन्त exten ls over चैत्र and वैशाख So कुसुममास must refer to either of them मानिनि is a proud woman who is angry with her husband and keeps aloof from him through pride

क्षेपक VERSE 1 This an l the following eight verses are interpolations From among the group of interpolatel verses in this poem some of these possess some poetical beauty आमरह पवासा मार्ग न्वनुसान् अभिमुखमभिवीक्ष्य मन्मथशरनिपाते माहमति On seeing in front of him the man_o trees on his way a traveller with an emaciated body faints on account of the strol es f the arrows of Malan *Here* आम in आमरहाय has no sense is a आमरह traveller is the more expected to faint but if आम be un lerstoo l in its usual sense of thou_h or even the sense obtained would be the opposite of what the real state of things is रुचिरकनककान्तीन् मुच्यमानैन् मनस (*i l* to न्वनुमान्) droppin_ down heaps of flowers possessing the beautiful lustre of gol l It would have been better if we hal कनकचिरकान्तान् instead of रुचिरकनककान्तान् I xplain रुचिर कान्तान् as (1) रुचिरं कनकमिव कान्ति यस्य तान्, कनकमिव कान्ति being an irregular compound (*मध्यमपदलोप*) (2) रुचिरं च तत्कनकम् तस्य रुचा इव कान्ति यथां तान् मृदुपवनविधूतान् पुष्पितान् (*i l* to न्वनुमान्) that were full of flowers and shaken ... ntly by ... repetition in view of line ...

* क्षेपक VERSE 2 In this verse the Spring is described as excelling beautiful ladies in their various charms ...

इदानीं कामिनीनां सद्वचांसि ह्वादिभि. परभृतकलगीतै अभिभवति The Spring now excels (lit. defeats) the good speeches of young ladies by the delightful, sweet indistinct notes of the cuckoos. This means that the voice of ladies was as sweet as the notes of the cuckoo कुन्दपुष्पप्रभाभि. स्मितदशनमयूखान् (अभिभवति) (throws into the back ground) the rays of their teeth and smiles by means of the splendours of the *Kunda*-flowers (which are white) स्मितदशनमयूखान् (1) स्मितानि च दशनमयूखाश्च तान् or (2) स्मितानि च दशनानि च स्मितदशनानि, तेषां मयूखाः तान्, दशन—नम् a tooth. विद्रुमाभै पल्लवै करकिसलयकान्ति (अभिभवति) (eclipses) the beauty of their sprout-like hands by means of the sprouts possessing the lustre of a coral. विद्रुम is a kind of gem to which the lip of ladies is often compared on account of its redness The hands of ladies too were red Note that this line contains a fault known as व्याहतार्थत्वम्. The hands are first likened to sprouts (किसलय) and again they are said to be eclipsed by the sprouts Vide S. D. VII–p 390.

क्षेपक VERSE 3 वसन्ते नार्यः मुनिवरमपि कामयन्ते In Spring women fall in love with even an excellent sage. मुनिवर stands for a man who knows nothing of love-matters, for a sage is expected to be a person who has lost all his passions and desires. The idea is that the Spring is so exciting that women cannot check their passion and hence what they long for is a *man* and they do not care whether he is a मुनिवर or a thorough नागरिक. The instrumental case should be understood as उपलक्षणे तृतीया and should be translated as "characterised by" कनककमलकान्तै पाण्डुगण्डै. आननै (उपलक्षिता नार्य) (women chactererised) by faces as beautifull as a gold lotus with pale cheeks Pale cheeks are due to the intensity of the passion raging in their heart उरसि.. स्तनाग्रै with the nipples of their breasts, wet with the sandal pigment and having necklaces placed on them. मदन . दृष्टिपातै with the languid glances of their eyes that were made to dance by Cupid. लास a lance. सालसैः is an instance of the मात्रप्रधान use of an adjective (अलसेन = आलस्येन सहितै).

क्षेपक VERSE 4. योषितामिदानीं किं चारु न भवति (तत्) ब्रूहि— Tell (us) what part of women does not become charming now i. e in this season The poet means to say that women in Spring appear extremely lovely. The other lines

gave us the various charming parts of the woman's body [illegible] the face fragrant with wine, resembling (in its attractiveness) a lotus. [illegible] the eyes the pupils of which are tremulous [illegible] the beautiful mass of hair, full of fresh *Kurubaka* flowers [illegible] ([illegible]) [illegible] the extremely heavy i. e. plump breasts and buttocks of the same kind. All these the author says appear charming in Spring.

[illegible] VERSE 7 [illegible] The hearts of proud women are made to quake by the breezes scented in the full blown mango trees. The breezes coming over the blossoming mango-trees were scented with their fragrance and they were thus able to agitate the minds of proud ladies who probably did not up to this time allow themselves to be conciliated by their lovers. The fragrant breezes were naturally helped in their mission by the notes of the cuckoo agitated through intoxication and the pleasant (lit. agreeable to the ear) sounds of the bee (i. e. its humming). [illegible] in [illegible] in this scenting with perfumes or odorous substances [illegible] [illegible] also means good ones in which case [illegible] would mean (winds) that have rested in full blown mango trees and become fragrant. For the idea cf. the third line of Ku III 12

for the shade of trees (by day), similarly at night (they) again wish for the rays of the moon and go to their pleasant cool mansion for sleeping and closely embrace their beloved on account of (the beloved's) cool touch (lit. coolness). नक्तम् (*adv.*) at night. किरणम् a ray, the singular being used collectively, like हर्म्यम् and कान्ताम् below. सुधांशु —सुधायुक्ता अंशवः यस्य—whose rays are full of nectar. The moon is supposed to be full of nectar which is gradually drunk by the gods with the result that she wanes in the dark half of the lunar month. Cf " पर्यायपीतस्य सुरैर्हिमांशोः कलाक्षयः श्लाघ्यतरो हि वृद्धेः." Raghu. V–16. शीतलत्वात् on account of her coolness. This leads the com to conjecture that the beloved must have been a श्यामा who is thus defined: " शीते सुखोष्णसर्वांगी ग्रीष्मे या सुखशीतला । तप्तकाञ्चनवर्णाभा सा स्त्री श्यामेति कथ्यते. "

श्लोक VERSE 8 This is a very bad verse and is apparently fashioned by its author after Kâlidâsa's last verses in each canto which contains a benediction. No definite idea appears to have existed in the mind of its author when he composed the adjectives in this verse which qualify वसन्तः For instance the second line leads us to think that the Spring has been looked upon as a human being having for its teeth the *Kunda* flowers and for its face the full blown lotus. But this idea is not followed in the choice of the other epithets The first epithet नलिन मधु makes no sense. No Ashoka has ever been known to be नील. मत्तद्विरेफस्वन which is possessed of the humming of intoxicated bees कुन्द. निकर. which has for its collection (निकर) of white teeth a garland of *Kunda* flowers आपीड a chaplet (tied on the crown of the head) a garland in general. शिखास्वापीडशेखरौ " अमर. चूतामोद-पवन the gentle breeze in which is scented by the fragrance of the mango trees अनङ्गदीक्षागुरु who is the preceptor for initiation into sexual intercourse The Spring being the exciter of passion is supposed to initiate young persons into the mysteries of love कल्पान्त मङ्गल prosperity which would last till the end of the world कल्पे अन्त यस्य तत्. Or take कल्पान्तम् as an accusative of time according to " कालाध्वनोरत्यन्तसंयोगे द्वितीया वक्तव्या " कल्प is a day of Brahmâ, or 1,000 Yugas, being a period of 432 million years of mortals. The world is to last for one Kalpa and would come to an end with it. Hence कल्प alone means sometimes

universal destruction or the end of the world मदनप्रिय which is dear to Madana (the Spring being his sole companion) कुसुमागम (कुसुमानामागमः यस्मिन्) the Spring, because in this season the trees bear flowers

क्षेपक VERSE 9 This verse also contains a benediction though the verse is not as bad as the preceding one स्व वसन्त काल नव अभिवृद्धयै भवतु May this Spring time conduce to your prosperity मलयपवनाविद्ध struck at by the *Malaya* wind For मलयपवन vide note under the next verse कोकिलालापरम्य pleasant on account of the notes of the cuckoos. सुरभिमधुनिषेकात् लब्धगन्धप्रबन्ध which is always fragrant on account of the sprinkling around of odorous juices The wind always wafted around the odorous juices of lotuses, mangoes etc , making the whole season fragrant लब्धगन्धप्रबन्ध लब्ध गन्धस्य प्रबन्ध येन Who has obtained a continuance of fragrance प्रबन्ध a continuance an uninterrupted series or succession Cf " याते दिव पितरि तद्वचसैव साधं विच्छेदमाप भुवि यस्तु कथाप्रबन्ध " K समन्तात् विविधमधुपयूथै वीक्ष्यमाण looked at on all sides by clusters of bees of various kind मधुप (मधु पिबति असौ) one that drinks honey , a bee

VERSE 28 In this verse the God of Love is represented as King possessing the various kingly marks supplied to him by his friend the Spring The verse contains the usual benediction सोऽव्य वसन्तान्वित लोकजित वितनु व भव वितरीतरीतु May that Bodiless one (viz God of Love) the conqueror of the world, accompanied by the Spring repeatedly confer prosperity upon you For वितनु vide note on अनङ्ग under verse 6 *Supra* सोऽयम् should be understood as something like the Marâthi तो हा वसन्त, otherwise अयम् would be purposeless वितरीतरीतु is a frequentative third person sing imperative of वि + तॄ to give or confer वसन्त is the constant companion of मदन Vide note under verse 1 *supra* and cf "मधुश्च ते मन्मथ साहचर्यादसावनुक्तोऽपि सहाय एव" Ku III-21 , "स माधवेनाभिमतेन सख्या रत्या च साशङ्कमनुप्रयात " *Ibid* III-23 (यस्य) वरशर आम्रमञ्जुमञ्जरी Who (Cupid) has for his excellent arrow the beautiful bunches of blossoms of the *mango-tree* यद्वद्ध शालिकुसुम Whose bow is the good Palâsha flower यस्य ज्या अलिकुलम् Whose bow string is a swarm of bees यस्य सित कल्पातिन छत्र सितांशु Whose white spotless umbrella is the white rayed

one (i e the moon) This is not a good fancy as far as the words go, for there are spots on the moon मत्त मलेभ मरुदानिल Whose intoxicated elephant is the breeze coming from the Malaya mountain. The Malaya is a mountain range in the south of India abounding in sandal trees The wind coming of this mountain is usually represented as wafting the odour of sandal trees and other plants growing thereon, which peculiarly affects persons who are smit with love The description of मलयानिल is a regular item in the description of the Spring because in this season the wind blows from the south and is fragrant मलयानिल and वसन्त are so inseparably connected together that मलयानिल has come to be a synonym for vernal breeze This wind blows all over the country and wherever it goes the influence of Love is felt Hence it is said to be the elephant which carries the God of Love on its back बहुन्दिन परभृत whose bards are the cuckoos वन्दिन् is the same as बन्दिन् according to वैजयन्ती It comes from वदि (अभिवादनस्तुत्या) धातु and means one who praises a panegyrist a bard. 'वन्दिन स्तुतिपाठका' अमर. परभृत Vide note on this word under verse 22 above If this be taken as a singular there would be no difficulty as परभृत means a cuckoo But it appears the poet has used it in the plural otherwise he would not have said बहुन्दिन (plu) but would have simply said बहुन्दी When however परभृत is taken as the plural of परभृत् then comes in a difficulty We know that परभृत (परं बिभर्ति) means a crow as distinguished from परभृत (परेण भृत) which means a cuckoo because the cuckoo is nourished by the crow The poet can never have meant that the crows are the bards of Love Therefore परभृत must be explained as Mallinatha has explained it in the alternative under r' भृतर्भि रयतर्म प्रौ परभृत्मपरौ hu VI 2 According to him परभृत् would be dissolved in two ways so as to make it mean a cuckoo (1) इट् मार्गम् तौ इट् वाग म परभृ (2) पोषिवन अभौ परभृत् (कर्मणि विप) The latter way, says Mallinātha is according to वामनर्वाच्य.

APPENDIX—A

INDEX TO VERSES

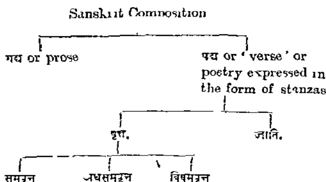
Index to क्षेपक Verses.

(The reference is to pages)

APPENDIX—B

A Note on Metre

The following geneological tree would, we hope, help the student to remember some necessary information about metre before he enters on the study of the regular metre in his text



These terms are thus explained —

A *Padya* or a stanza is a combination of four *pâdas* or quarters, which are regulated either by the number of syllables (अक्षर), or by the number of syllabic instants (मात्रा)

A वृत्त is a stanza the metre of which is regulated by the number and position of syllables in each *pada* or quarter A जाति is a stanza the metre of which is regulated by the number of syllabic instants in each quarter

A syllable is as much of a word as can be pronounced at once, that is, a vowel with or without one or more consonants A syllable is लघु 'short' or गुरु 'long' according as its vowel is short or long. The vowels अ, इ, उ, ऋ, लृ are short, and आ, ई, ऊ, ॠ, ए, ऐ, ओ and औ are long But a short vowel becomes long in prosody when it is followed by an *anusvâra* or *visarga*, or by a conjunct consonant. Similarly the last syllable of a *pâda* is either short or long, according to exigence of metre, whatever be its natural length, e g in यचण्डमुंषे (I-1[illegible]) म and यें are long because they are followed by a conjunct consonant and a *visarga*

ectively, in कविद्विचित्रम् (I-2) त्र is long because it is ...ved by an *anuswára*, and in मृ (1-3[2]) मृ is long ...use the metre requires it This rule may be remember- ...y learning the following couplet " सानुस्वारश्च दीर्घश्च विसर्गी च ...वेत् । वर्ण संयोगपूर्वश्च तथापादान्तगोऽपि वा "

...For the purpose of scanning metres regulated by the ...mber of syllables Writers on Prosody have devised ...ht 'Ganas' or syllabic feet, each consisting of three ...lables being short or long They are given in the ...llowing verse

मस्त्रिगुरुस्त्रिलघुश्च नकारो
भादिगुरुः पुनरादिलघुर्यः ।
जो गुरुमध्यगतो रलमध्यः
सोऽन्तगुरुः कथितोऽन्तलघुस्तः ॥ or
आदिमध्यावसानेषु यरता यान्ति लाघवम् ।
भजसा गौरवं यान्ति मनौ तु गुरुलाघवम् ॥

Expressed in symbols (the symbol V denoting a short syllable, and — a long one) the different Ganas may be represented as follows

य V – –	भ – V V	म – – –
र – V –	ज V – V	न V V V
त – – V	स V V –	ल V, ग –

Each line of a stanza contains the *Yati* or *Cæsura* i e the pause which we make when we recite the line If this pause comes in the middle of a word we have a defect which is known as *Yatibhanga*

Kalidasa's *Ritu-Samhâra* contains 144 stanzas, leaving out of account the 14 interpolated verses The poet has used 7 metres to cover these 144 stanzas and we give below the metres used by the poet in the order of their frequency, together with their definitions, the scheme in *Ganas* and the *Yati* or pause

(1) वंशस्थम् *Def* " जतौ तु वंशस्थमुदीरितं जरौ " *Ganas* ज त ज र (5 7) This metre has been used 51 times The stanzas in this metre are as follows I I-21 II 1-19 V 1-10 VI 1

(2) वसन्ततिलका *Def* ' उक्ता वसन्ततिलका तभजा जगौ ग ' *Ganas* त, भ, ज ज ग ग, (8 6) This metre has 38 stanzas assigned to it They are as follows II. 20-21 III 1-20,25 IV 13-17 VI 17-26

(3) मालिनी *Def* ननमयययुतेयं मालिनी भोगिलोकैः' *Gana* न न म य य (87) There are 27 stanzas in this metre which are as follows I 27 28 II 22 28 III 21 24 26 IV 28 V 11 16 VI 27

(4) उपजाति This is a metre which is formed of the combination of इन्द्रवज्रा and उपेन्द्रवज्रा It should be noted that इन्द्रवज्रा and उपेन्द्रवज्रा are exactly alike except that the first syllable of इन्द्रवज्रा is long while that of उपेन्द्रवज्रा is short and when both these are mixed in one stanza the metre is उपजाति *Def* स्यादिन्द्रवज्रा यदि तौ जगौ ग । उपेन्द्रवज्रा जतजास्ततो गौ । अनन्तरोदीरितलक्ष्मभाजौ । पादौ यदीयावुपजातयस्ताः There are 23 stanzas in उपजाति metre in this poem which are as follow IV 1 12 VI 2 5 7 9 11 12 14 16

(5) इन्द्रवज्रा *Def* स्यादिन्द्रवज्रा यदि तौ जगौ ग *Ganas* त त ज ग ग (56) The following two stanzas are in this metre VI 10 15

(6) उपेन्द्रवज्रा *Def* उपेन्द्रवज्रा जतजास्ततो गौ *Ganas* ज त ज ग, ग (56) There are two stanzas in this metre viz VI 6 13

(7) शार्दूलविक्रीडितम् *Def* 'सूर्याश्वैर्यदि मः सजौ सततगाः शार्दूलविक्रीडितम्' *Ganas* म, स ज स त, त ग (127) There is only one stanza in this metre viz VI 28

